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WORKING COMPOSITION

BY

JOHN B. OPDYCKE

He that hath a trade hath an estate, and he that hath a calling hath an office of profit and honor.

—BENJAMIN FRANKLIN.

D. C. HEATH & CO., PUBLISHERS

BOSTON NEW YORK CHICAGO

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TO
BOYS AND GIRLS
EVERYWHERE
WHOSE AMBITION
IT IS
TO MAKE THE WORLD BETTER
FOR THEIR WORKING IN IT
THIS BOOK
IS
HOPEFULLY DEDICATED

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PREFACE

EDUCATION is the first serious adventure of youth. In so far as it adjusts itself to and enriches human life and work and experience, it may lead to illimitable conquest. In so far as it fails to do this, it becomes a vain quest.

In the beginning, work created production and industry. But they were without form and void, and darkness was upon the face of enterprise. And the spirit of work said, "Let there be light!" And lo! there was light — the light of instruction about work, the light of the letter, of the direction, of the advertisement, of the sale — and it was good. And then, in the third order of creation, came the cataloging and the record-keeping of the marvels of this genetic output — the division of the work of the day from the work of the night, of the work of the land from the work of the sea, and all the parts thereof. And work saw everything that it had inspired, and behold, it was very good.

The National Society for the Promotion of Industrial Education reports that at least 2,000,000 boys and girls between the ages of fourteen and sixteen are working for wages in this country. They are unskilled at that age and unfit for responsibility. Each year 1,000,000 young people are required simply to maintain the ranks of our working population. There are in the United States 25,000,000 persons, eighteen years of age and over, engaged in farming, mining, manufacturing and mechanical pursuits, trade and transportation. Of the 14,250,000 engaged in manufacturing and mechanical pursuits, not one per cent has had or, at the present time, has any chance to secure adequate industrial training; for in the whole United States

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there are fewer trade schools than in the little kingdom of Bavaria, and the United States is one of the few large nations that do not provide by legislation for the continued education of children who become wage earners at fourteen years of age.

While these facts are of interest to all teachers, they have or should have special significance for teachers of English. It is in the English classroom that the greatest opportunity exists for dovetailing education with life. To base oral and written composition exclusively upon the literary classic is simply to miseducate, to misfit the pupil for easy adjustment to those interests in the world to which he will be called immediately upon leaving school. But to have pupils speak and write upon subjects related to their present and their future life is to prepare them for life work. They must leave school with living and working apperceptions and with the dialectic of commerce and industry already created and usable. Adjustment to the world after leaving school will accordingly be facilitated; and the discontinuance of school will not mean a change from one sort of work to another, but merely a transition in work of the same kind.

More than this, oral and written composition that centers in life and work and human experience makes expression *purposive:* it induces pupils to express themselves, not for the mere sake of expression, but because they really have something to say, because they have convictions, young as they may be, about the subjects they are asked to discuss. All pupils are naturally interested in some things and uninterested in others. They have strong feelings, as a rule, about this or that human activity. They have a store of imagination and wonder and curiosity that needs to be kept alive. Composition subjects that are intimate to their experience will perpetuate these precious natural qualities. Composition subjects that are taken from remote, artificial, unusual sources — that are foreign to adolescent experience — will deaden them.

An explanatory word as to the present volume — its aim,

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its method, its content, its place as a text — may be helpful. Its aim is to connect composition work with life and work and human experience. It attempts at the same time to link literature with labor, to humanize the one and to ennoble the other, to establish the natural dependent relations between the two, to unite the cultural with the practical. The subject of work is, of course, too far-reaching, too far-touching, to be summarily dealt with in any single volume, but if the author has succeeded in indicating new or hitherto neglected connections between the English classroom and the larger classroom of the world, he will in large measure have accomplished his purpose. The exercises or problems have been made practically independent of the textual matter itself. They are intended to provoke and stimulate thought, not necessarily to follow and summarize it. Exposition, the type of composition that workers are most largely called upon to use, is treated more prominently in this text than are the other types. There should be less noisy jargon in English classrooms about narration, description, argument, exposition, as *types* of expression, — less instruction about *how to say* and more, much more, about *what to say*. Throughout the book there is insistence, both in the text and in the problems, that there can be no profitable separation of oral from written English, at least so far as elementary and high schools are concerned. Differentiation of the two and specialization in either one should be left for the higher or special school. Work calls for ready and versatile expression in both oral and written form and for quick transitions from the one to the other. To stress either form separately in training the adolescent is simply to disestablish their natural unity and to hinder facility in using both in fluent alternation. Even such serious shortcomings as nasality or throatiness in the human voice are of minor importance in comparison with the need of intelligence and fluency when the problem is the reading of official correspondence to an employer.

It is not only difficult, it is likewise hazardous, to say exactly

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where any textbook belongs in a school course. A good text should be used exactly where the teaching point demands its content. The present book does not by any means belong exclusively to commercial and vocational schools, or to schools having commercial and vocational courses. Pupils in even the strictest college preparatory schools should be taught about work, should be able to use the language of work, should regard their training, as far as fundamentals are concerned, as in no-wise different from that of their brothers and sisters who are not going to college. Much of the material here presented has been used, in typewritten form, in the first and second years of high school; some of it has been used in the last year of elementary school; practically all of it has been found valuable in the three years of the junior high school. From the last elementary school year, therefore, to the third high school year, the contents of the book have been used with success, and it is this gamut in the school curriculum that was kept in view in the preparation of the manuscript.

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CONTENTS

CHAPTER I

WORK

What Work is — Work and Play — *Problems* — The Kinds of Work — Your Work — Preparation for Your Work — *Problems* — The Sources of Work — Production — Manufacture and Industry — Distribution and Marketing — The Varied Interest of Your Work — *Problems* — Labor Organization — Work and Character — *Problems* 1

CHAPTER II

SPEECH ABOUT WORK

Speech and Work — What Speech is — The Written versus the Spoken Word — Importance of Accurate Speech — The Use of the Dictionary — *Problems* — The Personality of Words — A Few Different Families of Words — Your Word Company — *Problems* — Overused Words and Phrases — Misused Words and Phrases — Abused Words and Phrases — Confused Words and Phrases — *Problems* — Breathing — Naturalness — Gesture — Sound Formation — Pausing and Phrasing — Voice Range — Sincerity in Speaking — *Problems* — The Forms of Speech — Arrangement of Material — Conversation — Story Telling — Drawing a Word Picture — Telling How and Why — Debating — Parliamentary Order — Announcements — Introductions — Business Talks — Presentations — Acceptances — Dinner Speeches — Decisions — Dictation — Criticism — Telephoning — *Problems* 41

CHAPTER III

LETTERS ABOUT WORK

The Importance of the Business Letter — The Kinds of Business Letters — The Parts of a Letter — The Letter Picture — The Envelope — *Problems* — Folding a Letter — Some Special

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Letters — Illustrative Letters — Notes and Bulletins — Telegrams — Cables — *Problems* — The Beginnings of Mail Advertising — Announcements — Advertising and Sales Letters — Dunning Letters — Circulars — Catalogues — House Organs — *Problems* 123

CHAPTER IV

DIRECTIONS ABOUT WORK

The Two Routes to Learning — The Relation of Experience and Authority — The Case of Sir Roger — Directive Explanation — The Qualities of Explanation — The Plan in Explanation — The Use of Diagrams — The "Other Person" in Explanation — The Statement of Rules — Explanation and Description — The Guide-Book Direction — *Problems* — The English of Special Directions — A Fundamental Rule — Recipes — Menus — Patterns — *Problems* — Experiments — Manual and Mechanical Operations — Other Kinds of Explanation — In Conclusion — *Problems* 198

APPENDIX

CAPITALIZATION AND PUNCTUATION — *PROBLEMS* — STUDIES IN WORDS — LETTERS THAT ARE DIFFERENT — A FEW COMMON ABBREVIATIONS — READING LISTS — PROOF MARKS 288

INDEX 333

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LIST OF PLATES

		PAGE
An Office for Records and Correspondence	*Facing*	1
Iron and Steel Plant	"	41
Anthracite Coal Breaker	"	123
Harvesting Wheat	"	198
Picking Cotton	"	288

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AN OFFICE FOR RECORDS AND CORRESPONDENCE

A corner of the Foreign Correspondence Room in the Philadelphia Commercial Museum. Thousands of letters are received here from the most remote corners of the globe and in many languages. Some inquire for an American firm able to furnish a certain manufactured article. Some offer to sell raw materials needed in American industries.

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WORKING COMPOSITION

CHAPTER I

WORK

What Work Is.—The one chief aim of all work worth while, worth doing, is to get out of life the only real joy there is in it. Some people seem to think that the sole purpose of work is to make money. Others, and they are the wholesome majority, regard work solely from the point of view of achievement or accomplishment. But neither of these views is wholly correct. While work, or labor, is the one and only source of money, or wealth, it ceases to be work in the real sense when it is regarded from the money end only. And while there could not possibly be any useful accomplishment without work, yet "to try is better than the thing you try for," and, to paraphrase the poet, "'tis better to have worked in vain than never to have worked at all."

The man who has never worked for the sheer joy of the work has never really lived. The man who has lived life to its full has really worked. The boy and the girl who have never played a game for the genuine fun of it have lost the best part of the game. That playmate of yours who always insists upon winning, like the workman who always thinks of money-making, is not a pleasant fellow to get on with. But the boy and the girl who join us in a game just for the sake of the joy there is in it are the ones with whom we are always eager to play.

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Work and Play. — Work is only play grown up. It has a bit more seriousness in it, that is all. Play is involuntary, unwilled, unconscious work; work is voluntary, willed, conscious play. The outcome of play, whatever it may be, makes little real difference to any one. It is a *means* to enjoyment, not an *end*. In the case of work, however, the *end* or outcome stands for much, for life and the world are dependent upon it. But it is only by losing yourself in the interest your work holds that you can achieve anything that the world will consider worth working for. You must be absorbed in the *means*, and forget the *end* for the time being, in all the work you do as in all the play you do. The youngster who said, after a game of ball, "Well, we didn't win, but we had an awful good time," stated the real spirit of play. So the workman who can say, "My handiwork did not sell satisfactorily, but I enjoyed the job," grasps the true spirit of the work.

Have you ever stopped to think about the word *play?* If you omit the *p* you have *lay*, and a *lay* is a song. If you omit *pl*, you have *ay*, and *ay* means *yes*. *Play*, therefore, is a word with a perpetual *song* and with a perpetual *yes* in it, — a cheerful assent, a grand affirmative to the things that are. When the word *play* grows up, then, into *work*, you must not allow it to outgrow the *song* and the *yes;* you must take them right along with it, and the one will develop into a wonderful symphony for you, the other into an unshakable faith.

PROBLEMS

It is a good idea when you talk or write about a subject, first, to plan or outline it, point by point; then to discuss

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it in accordance with your plan; and finally to chart or diagram your conclusions; for example:

WHY PEOPLE WORK

1. To make money.
   a. If this is their only reason, they are drudges.
2. To make things.
   a. If this is their only reason, they are machines.
3. To enjoy life to the full.
   a. If this is their reason, they are men and women.

Some people work for money only. They work not for the love of it but for the necessity of it. Not "I desire," but "I must" is their self-imposed motto. We call such people *drudges*, because drudgery is work with the joy taken out of it,— work that looks forward only to the end and disregards, even hates, the means. We can see these people every day; and we cannot help recognizing them, for they look miserable indeed. They are round-shouldered and low-spirited, they have no sparkle in their eyes, no spring in their steps, no glad ring in their voices. Their strongest thought and effort are centered on money, on an increase in wage, on a comparison of their condition with that of others "more fortunate." They do not live to work; they work to live.

There are people, too, who work with their whole attention fixed upon the finished product. They are careless and thoughtless of their own joy and growth in the work they are doing. They are blind to the possibilities in themselves and in their work. "How many can I turn out to-day?" "How can I win and maintain the approval of my superiors (and only that)?" are the questions they constantly ask themselves from the time they arrive at the factory in the morning until the whistle blows sharp (but not sharp enough) at six o'clock. How they may improve in their work, or what new phases of it may spring up from day to day to interest them, never occurs to their minds. Just to get the required something done in the quickest, least troublesome ways is their working motto. They are "rutineers," that is, they are willing to stay in the rut they have made for themselves. They make no effort to get out of it,

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until, narrow as it is, it is very often too wide for them to fill. By and by some alert fellow-worker, who understands the real meaning of work, contrives a mechanical device that takes their places. Then they bemoan their fate. But they have deserved nothing better, for they have been satisfied to be mere human machines.

The real workers are those who work just because they cannot help it. The money at the *end* is an incident; they concentrate upon the *means*. The achievement, the finished product, is of interest only because it represents concretely the joy they have had in making it. They live for the purpose of working. Take their work away from them and you kill them, for work is life to them. It makes them hold their heads up; it makes their eyes sparkle; it makes them free. They will never become a burden to society. They will never be replaced by machines. Work has made them real men and women.

CHART

Why People Work

Reason	*Class*	*Characteristics*
For money	Drudge	Dull, miserable, dissatisfied
For approval	Machine	Blind, stupid, unambitious
For joy	Men and women	Absorbed, happy, successful

1. Outline and chart the following composition:

The Soft Answer that Turneth Away Wrath

I answered a want "ad" in the morning paper:

> A young lady to take orders over the telephone in large department grocery store. She must be courteous.

Three weeks later, after six other girls had failed in quick succession, I was employed.

I never shall forget that first day. I wonder now how I ever kept my nerve with two telephones ringing, ringing, ringing, as if the

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whole world were starving and groceries were to be had at no other place. I believe it was the fact of my unfailing courtesy that gave me strength. I did not know then, but I know now, that courtesy is its own reward. The quick response to a kind word, gentle tone, or favor is very gratifying. When night came I had a splitting headache, but somehow I knew I was making good.

I soon learned that the average woman, with the burden of housekeeping on her shoulders, is the most irritable and unreasonable creature alive. A delivery ten minutes late can bring on your head a mighty wrath; a wilted lettuce can lose you your best customer. I had to stand between these women and overworked delivery boys, careless shipping clerks, and sometimes inferior goods.

One instance: A woman was to give a dinner party. Her groceries arrived almost at the last minute with the fish order filled incorrectly. "My dinner is spoiled," she cried distractedly over the telephone. "I never will spend another cent with you as long as I live." Woman is built for fortitude, not responsibility. I shouldered the responsibility and persuaded her to bear with me until I could rectify the mistake. It took much soothing; a hint of irritation on my part would have spoiled everything. As it was, fifteen minutes later a messenger boy was delivering the fish at her door. We had kept our customer and made a lasting friend.

This is just one instance out of thousands. Soon I had a small private office next to the senior manager's, with two telephones all my own, and an individual speaking tube to the shipping department. My customers refused to give their orders to anyone else, and I found the readiness with which women responded to courtesy almost pathetic. In a few months my salary of six dollars a week had stretched into eighty-five dollars a month, which was at that time a very generous salary for a woman in the South. So, you see, I found courtesy a very profitable investment. — By courtesy of *The American Magazine.*

2. Outline and write a story on each of the following, charting the principal points at the end:

My Father's Work
My Mother's Work
Workers Here at School

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My Favorite Playmate
Work and Play
Things I Can Make
How I Prepare My Lessons
A Successful Man
Out of Work
Overwork
Study as Drudgery
Study as Work

3. Treat the following subjects in the same way, making your composition longer or shorter, as required:

Who Won the Game?
An Idler and His Reward
The Money That Did Not Pay
The Best Job I Ever Did
The Best Game I Ever Played
Just a Machine!
Helping Him Up
On the Job!
Home from the Factory
The Six O'clock Whistle
In the Rut
A Failure

4. Talk or write about each of the following quotations, charting your conclusions when you have finished:

An idle brain is the devil's workshop. — *German Proverb.*
Never shirk the hardest work. — *French Proverb.*
A work begun is half done. — *English Proverb.*
To work is to pray. — *Latin Proverb.*
A workman is known by his work. — *English Proverb.*
The best work in the world is done on the quiet. — *American Proverb.*
Labor warms, sloth harms. — *Dutch Proverb.*
Labor is the best appetizer. — *Latin Proverb.*
Laziness is the devil's pillow. — *Danish Proverb.*

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A young idler, an old beggar. — *German Proverb.*

Keep doing some kind of work, that the devil may always find you employed. — *St. Jerome.*

The gods sell all things for hard work. — *Epicharmus.*

The idle mind knows not what it wants. — *Ennius.*

Persistent labor overcomes all things. — *Virgil.*

Life gives nothing to mortals except with great labor. — *Horace.*

Idleness teacheth much evil. — *Ecclesiasticus.*

Banish idleness from you. — *Plautus.*

Portius Cato said that he had only three things of which he repented, namely, when he had revealed a secret to his wife, *when he had passed a day in idleness*, and when he had journeyed by sea to any place accessible by land. — *Rabelais.*

Genius is talent for work. —*Walaeus.*

And loathful idleness he doth detest,
The canker-worm of every gentle breast.— *Spenser.*

What heart can think, or tongue express,
The harm that groweth out of idleness?— *Heywood.*

The labor we delight in physics pain. — *Shakespeare.*

If all the year were playing holidays,
To sport would be as tedious as to work. — *Shakespeare.*

What is a man,
If his chief good and market of his time
Be but to sleep and feed? A beast, no more. — *Shakespeare.*

Idleness overthrows all. — *Burton.*

Idleness is only the refuge of weak minds. — *Chesterfield.*

There's a dignity in labor
Truer than e'er pomp arrayed. — *Swain.*

From labor health, from health contentment springs.— *Beattie.*

Satan finds some mischief still
For idle hands to do. — *Watts.*

In idle wishes, fools supinely stay;
Be there a will, and wisdom finds a way. — *Crabbe.*

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Absence of occupation is not rest,
A mind quite vacant is a mind distressed.
An idler is a watch that wants both hands, —
As useless if it goes as if it stands. — *Cowper.*

All work and no play makes Jack a dull boy,
All play and no work makes Jack a mere toy. — *Edgeworth.*

To youth I have but three words of counsel, — Work, work, work. — *Bismarck.*

Work is the grand cure of all the maladies and miseries that ever beset mankind. — *Carlyle.*

We live not to ourselves, — our work is life. — *Bailey.*

Free men freely work:
Whoever fears God, fears to sit at ease. — *Mrs. Browning.*

For hearts when wakened love doth lurk,
How fine, how blest a thing is work!
For work does good when reasons fail. — *Ingelow.*

Work is my recreation,
The play of faculty; a delight like that
Which a bird feels in flying, or a fish
In darting through the water, —
Nothing more. — *Longfellow.*

Taste the joy
That springs from labor. — *Longfellow.*

The sum of wisdom is, that the time is never lost that is devoted to work. — *Emerson.*

All the work that is worth doing, rightly handled, is the greatest fun of all the fun that is. — *Henderson.*

5. Study the following plan and keep it in mind in connection with your use of books and with your own planning of your ideas:

HOW TO USE A BOOK

I. Introduction

Before one can use a text or reference book to the best advantage, one must know its parts and the use of each.

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II. Discussion

A. Parts of a book

1. At the beginning
   - (*a*) Title page
   - (*b*) Preface
   - (*c*) Table of contents
2. At the end
   - (*a*) Index
   - (*b*) Glossary
   - (*c*) Appendix

B. Uses of each part

1. To get ideas about the book as a whole, we use
   - (*a*) Title page
     - (1) Name of book
     - (2) Name of author
     - (3) Name of publisher
     - (4) Place and date of publication
   - (*b*) Preface
     - (1) Stating author's aim or the circumstance under which the book was written
     - (2) Criticism of author or his work by another
   - (*c*) Table of contents
     - (1) Topical outline or
     - (2) Running outline
2. To get information about particular details, we use
   - (*a*) Index
     - (1) Containing all the topics treated in book
     - (2) Arranged alphabetically
   - (*b*) Glossary
     - (1) A list of unusual or of technical words with pronunciation and definition
   - (*c*) Appendix
     - (1) Treating of topics related to topics in book proper

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III. Conclusion

For ideas about the book as a whole we turn to the front of the book and consult the title page, the preface and the table of contents. For ideas about the specific topics we consult the index at the end of the book. The appendix and glossary are of use chiefly after we become familiar with the contents of the book.

The Kinds of Work. — There are almost as many kinds of work in this world of ours as there are people to work. So many are there and so highly specialized has every kind of work become, that it is little short of dangerous to attempt any classification. Work used to be divided into two classes: the work of the hand and the work of the head. But this classification can no longer be regarded seriously. The head, the hand, the heart are, rather, the implements of all work and do not at all indicate different kinds or classes of work, for the hand worker must be guided by his head and inspired by his heart.

Again, it used to be the custom to talk about man's work and woman's work. But this classification also is now pretty largely disregarded, for we are living in an age when women are recognized to be able to do about all that men can do, and *vice versa*. The only distinction now made between the two spheres is that we think of certain lines of work as being peculiarly within woman's province, — the household occupations, for instance, — and of certain others as being peculiar to man's, — the agricultural occupations, for instance. And we think in this way only because there is a larger number of women in the one, and a larger number of men in the other. The mere *kind* of work under consideration no longer indicates the sex of the worker. All work is open to all people, given the proper conditions of talent and training.

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Generally speaking, the work of the world, for both men and women, falls into five divisions:

1. *The work of the farm.* — Indoor and outdoor, special and general — fruit, chickens, stock, dairy, etc.

2. *The work of the factory.* — Trade, industrial enterprise and manufacture, manual and operative, from the weaver, steam-fitter, and milliner to the builder of automobiles and steamships, etc.

3. *The work of the office.* — All clerical and business work, from stenographer, bookkeeper, and auditor, to agency, advertising, selling, transportation, and insurance, etc.

4. *The work of the studio and the laboratory.* — All professional work, from law, medicine, theology, to journalism, invention, art, science, engineering, acting, music, etc.

5. *The work of public service.* — Civil and political office of every sort, from policemen, firemen, customs inspectors, to senators, governors, and presidents.

It must be remembered that these divisions are by no means hard and fast, but that the kind of work indicated under one heading may grow into and be classed under another heading. Work grows and differentiates as people grow and develop. A matron in a hospital may easily become a professional social worker. A person may be an expert stenographer and typist and may also be an excellent newspaper reporter. It is not to be assumed that the lists given under the above headings are in any sense exhaustive. There are many more branches of work to be placed under each one.

It must likewise be remembered that all kinds of work do not offer equal opportunities for growth and happiness and success. Some jobs are bigger than others just as some men are bigger than other men. There is work

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that offers unlimited opportunities for the cultivation and exercise of power. Such work is popularly known as the "open job." On the other hand, there is work that offers but meager opportunity, if any; it has no outgrowing possibilities; it does not touch other work at many points. Such work is popularly known as the "closed" or the "blind-alley job." It will pay you a few dollars a week for the best years of your life and offer you no advancement whatever. Of course, a "job" such as this must be filled, but the real worker will use it only as a stepping-stone. You must never be satisfied to settle down into a work that offers you no promise of advancement, no opportunity for growth. And do not forget either that there are "open" people — people who are always alert and eager, who have initiative and courage, who refuse to be confined within the limitations of a blind alley; and there are "blind-alley" people — people who are slow and dull, who have neither gumption nor grit, who are satisfied to live in a blind alley all their lives.

Your Work. — You have a head, a heart, and two hands — in other words, you are equipped with nature's three principal tools for work. How are you going to use these tools? In what line of work are you going to specialize? You must be an expert in something — what? How is it to be decided for *You?*

You must study yourself, your likes and dislikes, your special aptitudes. You must meditate upon the study that you like best in school, and look clearly along its lead into the world after school, to see where it will take you if you follow it up. You must talk with your parents and friends — with the adult workers in your community. You must consult your teachers seriously, for they probably know

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you better than you know yourself and can give you excellent advice. You must study the trade and business activities of your home community and you must follow this study into remote places, where it will surely lead you if you study hard. You must read much, not only in good poetry, essay, and fiction, but in good books about trade and business and the professions and life in general. Most of all must you read newspapers and magazines, for these pulsate with the movements of human activities from the farmer to the financier, from the clerk to the capitalist. You will find a fund of information about work, in your library, in the advertisements you read, and in the conversations you hold with others, if you are on your mettle to learn about it.

Of course in all these deliberations about your future work, you must think only of the work that you are best fitted for, of the work that will have in it the greatest joy for you, the greatest promise, and hence the greatest good for the world. *Not*, which work will bring in the most money; *not*, which work can you most conveniently do; *not*, which work will make you famous; *not*, which work you can keep cleanest in doing; *not*, which work will bring in maximum returns for minimum effort; *not*, the work that father, brother, or uncle does; *not*, what somebody wants you to do or offers you special opportunity for doing, — none of these considerations must be allowed to influence you. Unless you have a genuine interest in the work you decide upon, and ability to meet its requirements, you will never be successful — you will never "carve out a career." It may be that your father's work is the work that you can take up with greatest promise of success. You may like his work; you may have ability to do it. But

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by no means must you decide upon it just because it is the work of your father, and your ultimate inheritance. You must launch out on your own account, under the sail and by the wind that nature has given you. Columbus did this, you know, and discovered a new country. Select the work that you like, that you can put your whole heart, your whole head, and both of your hands into. Then you will succeed, for you will do best only the things you want to do, and if you have found *your* work you need have no concern about the rewards. They will come automatically.

Preparation for Your Work. — Having decided upon what you want to do, your every effort should be concentrated upon equipping yourself to do it efficiently. You should keep in constant consultation with parents, friends, and teachers about your work. You should read all that you possibly can on the subject. You should study in preparation not only for the work itself, but in preparation for the life it will oblige you to lead. You should know not only that work, but its opportunities as well; its achievements in the past; its promise in the future. You should think not only of what you can do for that work of your choice, but you should also consider what it can do for you in the development of your character and usefulness. Most important of all, you should see how it is related and interrelated with other kinds of work, what its relative status is, and what humanizing elements there are in it for society at large.

You may attend a special school for particular training in the work you have chosen. You may become an apprentice, that is, you may work under supervision in an office or a shop, in a business or industrial house, and thus get

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direct contact with the work you are to do. You may work both at school and in the shop in alternate periods. You may have special opportunities for observation and work during school vacation. All of these opportunities you must be as keen to see as to grasp. But in all your special training for the work you are to do, be not afraid to acquire general knowledge all along the way. It may have nothing whatever to do with your special work. It may be remote from it. But remember, there is no such thing as useless knowledge. Knowledge that you do not use is not useless. Many a worthy promotion has come through an employee's surprising his employer with a knowledge of things far removed from the special work he was hired to do. Moreover, in addition to his chosen work, his *vocation*, every person needs to have some "side" or extra activity, his *avocation*. Considerations of health alone demand that he have diversion of one wholesome sort or another, away from his workaday activities, however delightful these may be. A vocation is creative; an avocation is recreative. The hobby is wholesome. It may be golf; it may be chemical experiment; it may be writing — anything that is *different* from the regular work. And chief among its values will be the new knowledge it will both supply and demand. It will afford new incentives for reading and thinking, which may profitably connect, at one time and another, with vocational pursuits. It will be to your job what the accompaniment is to the song, what the whetting is to the scythe.

PROBLEMS

1. Make a chart for the classification of work on page 11. Add many more kinds of work under each heading.

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2. In the same way chart the work of your school; of to-morrow's English lesson; of the kinds of work in your community.

3. Outline, and write or speak on the following topics, and then chart your conclusions (see illustration on page 4):

The Study I Like Best, and Why
Chores and Their Value for the Future
Jack and I, a Contrast
"Know Thyself"
My Autobiography, to Date
My Autobiography, from Date
Work I Should Like to Do
Work I Should Dislike to Do
My Successful Uncle
The Farmer's Opportunity
The Bookkeeper's Job
Running a Machine
The Doctor's Job
Making an Art of Letter-Carrying
How School Can Help Me Decide upon a Life Work
My Parents' Advice about Life Work
The Qualities of a Successful Teacher
Football Qualities in Business
Talent and Health as Considerations in Choosing a Life Work
A Week at School, a Week at Work
How to Prepare for My Job
How to Prepare for My Leisure
Knowledge Called "Useless"
Work and Its Issues
The Many-sidedness of My Chosen Work
The Status of My Job
The Million Chances in a Job
Vocation and Avocation
Avocation and Health
Genius and Work
My Present Avocation
My Present Vocation

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4. Compose little stories suggested by the following. Outline first and chart last, as before:

On the Wrong Road
A Tactful Policeman
An Impatient Apprentice
A Patient Employer
Only an Office Man
From Clerk to Capitalist
A Rise and — a Fall
Jim's 95% and What It Meant
Knowing a Lot Extra
Working at Four "Per"
No End of Chance
An Unexpected Promotion
One in a Million
How the Game Helped
From Tennis Court to Roadmaking
From Sweeper to Sanitary Expert
Why Billy Came Back to School
A Blind-Alley Boy I Know
An Open Job
No Outlook

5. Discuss the following with your classmates. Chart your conclusions on the one side and on the other:

One should decide upon a life work not later than first year in high school.
There is no snobbery in work — one kind is as noble as another.
An avocation or a hobby is essential to one who would do his work well.
To do what you have the best opportunity to study for may be the greatest wisdom.
To do what father does is the laziest course a boy can pursue.
Every girl should know how to manage a home.
Every girl should know how to cook and sew.
A girl who is going to devote her life to business or industry should not waste her time studying cooking and sewing.

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To specialize in any one line of work is narrowing; therefore, one should select a work that is many-sided in scope.

Knowing much about a variety of things will do more than anything else in guidance toward the selection of a proper life work.

High school subjects are useless in helping one to select a proper life work.

The advice of strangers in regard to selecting a life work may be better than that of friends, for it will be unprejudiced.

There are greater opportunities for "joy in the job" in professional work than in business or industrial work.

6. Make a list of "open jobs"; make one of "blind-alley jobs." Select one from each list and discuss it, showing just why and how one is open and the other closed.

7. Study the following plans and use them as the basis for discussion of subjects of which they treat, as well as of other subjects:

THE STORY OF A LETTER

I. Essentials for delivery of letters
   A. Stamp on upper right-hand corner
      1. Hundreds of letters sent to Dead Letter Office
   B. Proper address
   C. Address of sender on the upper left-hand corner
II. Collection of mail from local stations
   A. By wagons or cars
III. Canceling of letters at main office
   A. Letters deposited by carriers on long table
      1. Sorted according to size, — short on top; long on bottom edge of table
      2. Machine fed by carriage at right end of table
IV. Canceled mail removed to state racks
   A. Mail sorted according to cities and labeled
      1. Mail of large cities sent by mail trains
      2. Mail for smaller stations thrown off train in locked pouches to carriers

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3. Foreign mail sorted according to centers in England, France, and Germany and sent to steamships bound for those countries

B. City mail placed in a large case according to routes

1. Carriers draw mail of respective routes and deliver

V. The "Nixie Division" of Post Office

A. All wrongly addressed letters deposited with the Nixie Division

1. Correct address supplied by clerks when possible
2. Sender notified when possible
3. All other letters sent to Dead Letter Office

WHAT I DID WHEN I LOST MY POSITION

I. Present position is both satisfactory and pleasant

II. Advice to those out of work — "Take the first thing you can get"

III. I practice what I preach

1. "A popular panic"
   a. Compulsory resignation from present position
2. Position with longer hours and less wages accepted
   a. Physical environment
      (*a*) crowded quarters
      (*b*) dismal office
      (*c*) unappetizing lunch-room
3. The new position
   a. Improvement in location
   b. Slightly higher wages, but
   c. Irritable employer
   d. Poor physical environment
      (*a*) poor light and ventilation
   e. Poor social environment
      (*a*) frivolous fellow workers
      (*b*) unconscientious associates
   f. Effort to adapt myself to new conditions
      (*a*) study employer's moods
      (*b*) work diligently
4. An opening as private secretary

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IV. This experience teaches me that good service in any position keeps one "in line" for a better opening

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MILLINERY AS A BUSINESS

I. Introduction
  1. Necessary finances
  2. Situation of shop
    a. For convenience of customers
    b. Conspicuous position on fashionable promenade
  3. Trimmed stock — purchased from small concern

II. Discussion
  1. Attractive window display secured by
    a. Arrangement of stock
    b. Tapestries
    c. Novelties in tiny models and boxes
  2. Interior shop arrangement
    a. Furniture, — Louis Quinze
      1. Tapestries
      2. Mirrors
      3. Rugs
      4. Chairs
      5. Desks, etc.
      6. Cases for stock,— large, small
    b. Design,— Louis Quinze
      1. Living models
        (*a*) Type, height
        (*b*) General characteristics
        (*c*) Use of imported gowns for desired effect

III. Final arrangements necessary for display
  1. Invitation by card
  2. Reception — *Promenade des Toilettes*

IV. Result of millinery business
  1. Reputation as a modiste
  2. Profits

The Sources of Work. — Work, like everything else we know about, is sourced in the soil. It begins with the

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production that nature abundantly provides. It proceeds in those processes of trade, manufacture, industry, distribution, and marketing for consumption, that man so efficiently operates. *Production, manufacture, distribution, marketing*, these are the four source centers of all modern labor. It can easily be seen how closely related these are — how closely related and interdependent all kinds of work are. The farmer produces wheat; the manufacturer converts it into flour; the railroad and steamship transport it to various ports; dealers market it for consumption. Here are our four processes, but we may go further: The professional man sees to it that the laws of sanitation are formulated, published and enforced; the public servant, the letter carrier, delivers all mail pertaining to negotiations for its production, manufacture, distribution, and marketing; and so on. The close connection among the various kinds of work enumerated on page 11 may be analyzed with much greater minuteness than space permits here. But you should ponder these interrelations, for they will mean much in whatever sort of work you may engage.

Production. — There are three principal classes of production: (1) Animal — from which come the great meat, wool, leather, and allied industries; (2) Vegetable — from which arise the great cotton, wheat, and general agricultural industries; (3) Mineral — from which the great iron and steel industry is derived. You will realize at once that by no means all the industries belonging to each class have been named. That would be impossible in a single volume. Whole volumes are required to treat of one of these alone. In the case of a product such as cotton, for instance, there is a fund of information to be had that

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would require years of study for its mastery. All the great chief products — cotton, wheat, live-stock, iron — provide a wealth of additional products, called *by-products*, which necessitate separate industrial organization for their manufacture and distribution. A few of the by-products of cotton are as follows: fibre, for string and rope; seed, for oil, stock feed, and fertilizer; stalk and leaf, for forage; root, for medicinal purposes in this country, for fuel in Egypt. Thus we see that practically every part of the plant is put to some use. And what is true of cotton is true to some degree of the other staple products. Experimental scientists are at work all the time on the problem of developing additional by-products from staple products, with the view of increasing their value to mankind and of preventing waste.

Manufacture and Industry. — The conversion of a raw product into a marketable commodity, of crude material into a finished product, is manufacture. This process is enormous in range and possibility. The conversion of thought into print is just as much a matter of manufacture and industry as is the conversion of iron into a steamship. There is a difference only in kind of workmanship.

The word manufacture, from Latin *manus*, hand, and *facio*, make, originally meant "made by hand." But the human hand, along with the head and the heart, has been so busy and so clever that it has devised wonderful machinery by which most of our common commodities are made, so that a manufactory now is a machine-factory; a hand-worker is to a great extent a machine operator. Yet there are hand-made commodities in abundance, and an expert hand-worker can often demand a better wage for his services than a machine operator.

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The staple manufactures of our country are centered in the conversion of iron into steel, the conversion of cotton into fabrics, the conversion of wheat into foods. But while these are the great manufacturing activities of the United States, they are only three. There are hundreds of others. The town in which you live, like most towns, has probably sprung into existence because it manufactures and sends something out into the country for consumption. The earliest towns were trading centers merely, built up only where there was natural convenience for the accumulation and distribution of goods. Modern cities are very much like them in this. Our industrial centers today, however, are more highly differentiated than were those of former times, because we have a much wider range of industrial activity. The shoe industry today is located at Brockton, Haverhill, Lynn, Newark, and St. Louis; silk, at Paterson and Hoboken; collars and cuffs, at Troy; agricultural implements, in Ohio; the great meat packing establishments, at Chicago, Omaha, St. Joseph, Kansas City; cotton goods, in New England; iron and steel, at Pittsburgh, Youngstown, McKeesport; wheat flour, at St. Paul and Minneapolis; automobiles at Detroit; etc.

Distribution and Marketing. — It is necessary that produce be carried from the place at which it is cultivated or found to the place at which it can be manufactured into marketable form. Again, as a finished product, it must be carried from the place of manufacture to the place of marketing and consumption. This transportation of raw materials and manufactured commodities is one of the greatest and most complex in human enterprise. On land, the railroads are the principal carriers; on sea, the steamships or "ocean carriers." The methods of carriage by

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both types of carriers are two: express and freight. Express carriage is the more rapid of the two, is the more fully protected by liability of the carrier, and is consequently the more expensive. Freight carriage is better suited to the transportation of large quantities. The express business is in the hands of specially organized companies, entirely separate and distinct from the railroad companies; the freight business is part and parcel of the railway or steamship business itself. There are, of course, other facilities for the conveyance of goods from one point to another, among which the parcel-post stands out most prominently. The distribution from the mail-order houses is conducted in large measure by this means. The automobile truck and delivery wagon are today doing much in cities and suburban communities toward relieving the mails and the railways of the burden of local distribution.

Finished products that are sent out from the factories to be marketed may be sent to the wholesaler, the dealer or the jobber, who stores them temporarily and distributes them from his stores to the retailer; or they may be sent to the retailer, who places them on sale for direct purchase, or, in rarer cases, they may go directly to the consumer. The manufacturer, of course, must sell in large quantities; the wholesaler, in slightly smaller quantities; and the retailer in still smaller. It is at the marketing stage in the history of a commodity that competition usually becomes keenest. Advertising and selling place new value and meaning upon produce. New avenues of consumption are sought out, new demands created, and the whole spur and force of these two live marketing processes echo all the way back over the transportation lines to the factory and the source of production. They

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quicken the stroke in the mine, the puff in the engine, the whirr in the factory, the click in the office, the buzz in the shop — the whole pulse of industrial life.

The Varied Interest of Your Work. — Thus briefly outlined these four sources of the world's work reveal to us almost endless ramifications of study, almost endless opportunities for activity and enterprise. Whatever the work you do, it will be found to have both a forward and a backward look through countless complex conditions and changes. If you are a salesman or an advertiser, you will find it necessary to your success to know the commodity you are marketing, from the ground up and from the sky down. Is it silk? Then know all there is to be found on the subject of silk-worm culture and nurture, of silk manufacture, of the various kinds of silk, of silk transportation, of silk cost and silk price, silk value and silk depreciation, and so forth. Are you a machine operator in an ostrich feather factory? Then for your own good and that of your firm you should make a special study of the ostrich feather, from its source on a South African farm, perhaps, to the lady's hat at a social function. You should also know that machine you are operating, from the lump of ore in the dark mine, through the inventive skill of a human brain, to the live, vibrating, almost intelligent thing before you. You should, in other words, know just when and where and how and why the commodity you are interested in, working with and enjoying, touches other commodities, other life, other values. Just in proportion as you do this, will you increase your own market value, your own efficiency as a worker, your own joy as a liver. You should, moreover, acquaint yourself with the laws that pertain to the manufacture and marketing of the com-

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modity in which you are interested. From its state as raw material to that of finished product it is subject to laws and usages, just as you are in your connection with it. You should be interested in factory laws, in import and export rulings, in banking, insurance, and investment, for two reasons: They touch your work and your life at every angle, even though you may not suspect it, and they are big and interesting problems that will make you grow if you study them.

You have doubtless heard of the bit of romance that often attaches to a note placed in a small bottle and set adrift at sea, or of a message concealed in some article of commerce. It is interesting and very often startling, but not one whit more so than the bit of reality that attaches to the materials of production, manufacture, and distribution. Somebody personally finds a piece of ore. Somebody works over it under a glass in a laboratory; somebody smelts it; somebody writes about it; somebody figures about it; somebody personally conducts it on a long journey; somebody carves it into artistic form; somebody wears it; somebody inherits it, and so on. There is no end to the romance in real work. There is so much of it, indeed, that the true workman is bound to forget himself and thus to find himself in the romance of reality.

PROBLEMS

1. Chart your answers to the following questions:

What factories are there in your immediate neighborhood?
What proportion of the working people are men?
What proportion women?
What articles are manufactured?
Where does the raw material come from?
What are the hours of work?

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What range of relationship can you establish between the article manufactured and other articles that are not made near your home?

In how many ways do the factories touch the life of the neighborhood?

What is the proportion of hand labor to machine work?

Which of the three kinds of production is represented in greatest proportion?

Which method of transportation is called into greatest use in distribution of manufactured articles?

Which of the manufactures are of general use (necessities)? Which are of only occasional use (luxuries)?

Of what value are these factories to your neighborhood, aside from giving employment to the people?

2. Ponder the following quotations; discuss them with your classmates, and chart your conclusions:

Let not your recreations be lavish spenders of your time, but choose such as are healthful, recreative, and apt to refresh you: but at no hand dwell upon them. — *Taylor.*

Now is that man less deceived that thinks to maintain a constant leisure of pleasure by a continual pursuit of sports and recreations: for all these things, as they refresh a man when weary, so they weary him when refreshed. — *South.*

He that thinks that diversion may not lie in hard labor forgets the early rising and hard riding of huntsmen. — *Locke.*

Labor is not only requisite to preserve the coarser organs in a state fit for their functions, but it is equally necessary to those finer and more delicate organs, on which, and by which the imagination and perhaps the other mental powers act. — *Burke.*

A man should inure himself to voluntary labor, and should not give up to indulgence and pleasure; as they beget no good constitution of body, nor knowledge of the mind. — *Socrates.*

Work with all the ease and speed you can without breaking your head. — *Dryden.*

The great men among the ancients understood how to reconcile manual labor with affairs of state. — *Locke.*

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God never accepts a good inclination without a good action, where that action may be done; nay, so much the contrary, that if a good inclination be not seconded by a good action, the want of that action is made so much the more criminal and inexcusable. — *South.*

Manufactures, trade, and agriculture naturally employ more than nineteen parts of the species in twenty, and as for those who are not obliged to labor, by the condition in which they are born, they are more miserable than the rest of mankind, unless they indulge themselves in that voluntary labor which goes by the name of Exercise. — *Addison.*

Alexander the Great, reflecting on his friends degenerating into sloth and luxury, told them that it was a most slavish thing to luxuriate, and a most royal thing to labor. — *Borrow.*

If we rightly estimate things, what in them is purely owing to nature, and what to labor, we shall find ninety-nine parts of a hundred are wholly to be put on the account of labor. — *Locke.*

It is only by labor that thought can be made healthy, and only by thought that labor can be made happy. — *Ruskin.*

There is one sort of labor which adds to the value of the subject upon which it is bestowed; there is another which has no such effect. The former, as it produces a value, may be called productive, the latter unproductive, labor. — *Smith.*

The education which is recommended consists in bringing children up to labor with steadiness, with care, and with skill; to show them how to do as many useful things as possible; to teach them how to do all in the best manner; to set them an example of industry, sobriety, cleanliness, and neatness; to make all these habitual to them, so that they shall never be liable to fall into the contrary; to let them always see a good living proceeding from labor, and thus remove from them the temptation to get the goods of others by violent and fraudulent means. — *Cobbett.*

3. Look up in the encyclopedia or in other books some of the following named products, industries, and methods of transportation; then outline, write or speak about them, and chart your conclusions. For the sake of convenience follow this general plan in all work of this sort:

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1. Name and definition
   a.
   b.
2. Origin or source
   a.
   b.
3. Kinds
   a.
   b.
   c.
4. Uses
   a.
   b.
   c.
   d.
5. Values
   a.
   b.
6. Relation to other products or industries or transportation methods
   a.
   b.
   c.

The topics, both numbered and lettered, will vary, of course, with the importance and characteristics of the subject:

1	2	3
Cotton	How Calico is Made	Parcel-Post
Iron	How Steel is Made	Express
Coffee	How Coffee is Harvested	Freight
Bread	How Flour is Made	Railways
Coal	How Coal is Mined	Ocean Carriers
Meat	How Meat is Packed	Vehicular
Wood	How Lumbering is Done	Messenger Service
Wool	How Woolen Goods are Made	Caravan
Leather	How Shoes are Made	
Gold	How Gold is Hammered	

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4. Take some one article named above and outline and write a little story of its existence from its earliest, crudest form to its finished state. Make a chart or diagram of the stages of its journey. If silk is your subject, perhaps you can first picture the silkworm; then the scenes of the cording and manufacture of the silk; then the ship on which it is imported, the dock on which it is landed, the store-house, the counters, the salesmen, the dressmaker, the lady who is wearing it.

5. Speak or write on the following subjects. Draw upon both your imagination and your experience for your materials:

My Talk With a Machine Operator
My Attempt at Plowing
An Interview with a Stock Farmer
A Visit to a Factory (one near your home)
Talking with Father about His Job
Work to be Seen, Heard, and Felt (report of a visit to some industrial center)
Traveling with a Cargo
Traveling with a Letter
Traveling with an Express Package
From Mine to Fireplace
Autobiography of a Lump of Sugar
"If That Old Shoe Could Speak!"

6. Outline and write compositions on the following subjects. Express your feelings exactly on them:

Apprenticeship
Special Schooling
Part Time at School; Part Time at Shop
The Study of English
The Relation of Wide and Varied Interests to any Job

Perhaps the general plan suggested below will be a good one to adopt:

1. Definition of subject discussed
2. Why I am interested in it

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3. Why it is an important matter at present
4. I believe
   a. this
   b. and this } In order
   c. and this } of
   d. and this } importance
5. I therefore conclude . . .

7. By consulting the encyclopedia, study the history and development of some product or industry. Outline and write a composition about it, following the order observed in the article you read, and grouping your points under the following heads:

Introduction
Observe
Discussion
the
Proportion
Conclusion

8. Study and treat in the same way some industry as conducted in England and as conducted in America. A good title, perhaps, would be

Father's Work Here and Abroad, or
Cotton in England and New England

9. Study the following plans and use them, as the basis for discussion of the subjects of which they treat, as well as of other subjects:

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Cultivation of Cotton

I. Conditions of Growth
   - *A*. Climate, — long, warm summer
   - *B*. Soil, — sandy, rather moist
   - *C*. Places: Southern States, India, Egypt, South America

II. Stages of Growth
   - *A*. Planting
     - *a*. Preparation of soil in February
     - *b*. Dropping of seed in long rows four feet apart
       1. Time of planting, March to May
   - *B*. Chopping of cotton
   - *C*. Development of cotton from bloom
     - *a*. Appearance of bloom at end of ten or eleven weeks
     - *b*. Boll
     - *c*. Cotton

III. Picking Cotton
   - *A*. Time, August to November
   - *B*. Process

IV. Preparation for Shipping
   - *A*. Gunning
   - *B*. Making bales
     - *a*. Weight of bales, 500 pounds

Wool

I. Definition of subject by
   - *A*. Considering the source and properties of wool
   - *B*. Comparing it with cotton, silk, etc.

II. History of the industry
   - *A*. Among the Ancients
   - *B*. In England
   - *C*. In America

III. Industrial processes
   - *A*. On the ranch
     1. Washing the sheep
     2. Shearing the sheep

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B. In the factory
1. Classifying the wool
2. Scouring and dyeing
3. Combing
4. Spinning
5. Weaving
6. Finishing

IV. Variety of products
A. Felt
B. Worsted
C. Kinds of cloth
1. Voile
2. Tweed
3. Cashmere
4. Beaver

V. Great wool-producing countries
A. England, Australia, Western Canada
B. Place of America on the list

VI. General industrial situation in this field
A. Use of poor substitutes for wool
B. Condition of workers in factories

Labor Organization. — You have in school certain clubs — literary, athletic, social, and perhaps others. They are very helpful organizations in school life, for those interested in the same activities are usually congenial and their gathering into groups for the promotion of those activities stimulates interest and encourages progress. Of course school clubs have dangers. Petty wire-pulling and unfair dealing may sometimes evince themselves. But, on the whole, you find the school club a wholesome sort of organization.

It is likewise natural and wholesome for any group of people interested and engaged in the same lines of work to "get together." Hence, workers in different pursuits are organized. Almost every line of work has its labor organ-

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ization or club. Through such union, workers are able to study their work in all its phases, to collect literature, to establish libraries, to conduct savings and insurance systems, to hire speakers, to protect their interests; in short, to grow and to vouchsafe to themselves and others the enjoyment of their chosen life work. Such labor organization is popularly known as the labor union. You should know about this movement, for no matter what work you do, you will probably find your co-workers thoroughly organized. If sometimes they seem to stress the end rather than the means of work, you must forgive them in the light of what they have done for work and workers in other ways, just as you still remain a member of your school club, even though you do not agree with all of its policies.

Work and Character. — Work perfects character; character perfects work. The one complements the other, is necessary to the other. In early times trade was regarded as legalized theft. The Romans had a maxim, *Caveat emptor* — "Let the buyer beware." But modern industry and business have been made exact sciences, and absolute fairness is the only code they know. True, there is still dishonesty, but its futility soon appears; and big industry, like big business, is today fair and honest. If we believe in "fair play," we must also believe in "fair work," for work, we have said, is but play grown up.

Here are a few maxims to keep in mind. You have doubtless read them before, but they are so important that you cannot read them too often. They are for you as an employee, but when you become an employer, as some day you probably will, you will find them equally valuable:

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1

Be proud of your work and defend it.

2

Be a lady or a gentleman, and look like one.

3

Do not be curt, be courteous; do not be pert, be expert.

4

Never be acid; be assiduous.

5

Demand health, contentment and success for others as well as for yourself.

6

Be slow to make promises, but keep those you make even at your own loss.

7

Let the joy in your work make you blind to time clocks and deaf to time whistles.

8

Give up your job, rather than consent to exaggerate, to misstate, or to cheat.

9

Never take advantage of another man's loss or weakness or embarrassment.

10

Remember that there are no tricks in, of, or for trade, and act accordingly.

11

Do not speak ill of the work of a colleague or a competitor.

12

Do not ask others to do things that you would not do yourself, and always denounce unfairness whenever, wherever, however you see it practiced.

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13

Remember that industry and business prevent poverty and render charity unnecessary, and that, therefore, as a worker you are the only real missionary.

14

Never divulge secrets with which you have been intrusted unless they are dangerous to the welfare of others. The secretary who reveals confidential correspondence is a traitor.

15

Do not make anything, do not dispose of anything you make, unless you can feel that the person for whom you make it or to whom you sell it is benefited as much as you.

PROBLEMS

1. Solve the following problems by speech or writing. Draw general conclusions from each one:

The person who works next to you in a factory looks ill, has a bad cough, and expectorates on the floor constantly. What are you going to do about it?

A comrade of yours, who is not strong and whom you know to be only fourteen, has told your employer that he is seventeen in order to secure employment. Are you going to do anything about this? If so, what?

Your employer does not have one price for his goods, but charges whatever he can get for them. He expects you to enforce this policy for the "good of the business." Explain your attitude and action in the matter.

The goods that your employer sells are at first marked excessively high in price, in order that, later, he may reduce the price and advertise bargain sales. Explain your agreement or disagreement with this "business policy."

You are an employer. A whole block of tenements in which most of your employees live has been burned to the ground,

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though their lives have been spared. What action are you going to take?

A friend of yours in a distant city reports to you that his firm pays him five dollars more a week than you are getting for doing exactly the same work. What are you going to do about it?

The labor organization of which you are a member is going on strike for a higher wage. You believe that you are getting all the business can pay with reasonable profit, and that most workmen are getting all they earn. You say so. Tell the story of what follows.

A co-worker of yours has been compelled to work by poor light, and the eye strain has resulted in blindness. Tell what you forced your employer to do. Tell the story of the victim.

Your employer has given his employees an athletic field for their recreation. This is his first philanthropic consideration for them. Could he have started better?

As an employer you are eager to secure a political office and you campaign for it. Explain how you can use the office for the betterment of your employees. Explain how you can use it to their disadvantage.

As an employer you find that your private secretary has divulged certain private correspondence and as a consequence a business rival has become aware that you are about to divert some of his best trade to your own house. Tell the story fully. Give the interview between your secretary and yourself.

Explain how your employer, the largest in the community, has wiped out poverty and established content in that community.

A business rival of yours is "down and out" as a result of "sharp practice" and "trick trading." He is eventually imprisoned, but his son is struggling like a hero to keep the business going and to build it up. Explain your course as a business neighbor.

One of your co-workers is always late to business, always leaves on the stroke of six, shirks his work generally, and is careless in his manners. *But* he is promoted far more rapidly

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than you, an earnest, conscientious worker, and he finally wins an executive position in the firm. You learn that he is a nephew of the president of the company. What do you think? How do you feel? What do you do?

2. Explain what your labor organization can do to get wholesome entertainment for its members.

3. What can you do to help those in your working community who need but cannot get wholesome recreation and diversion outside of working hours?

4. In what ways can the newspapers and magazines help you and your co-workers to better conditions? to enjoy your work? to inform you of the movements of your particular business?

5. Justify yourself as both employer and employee in being interested in the following:

taxation	elections	cigarettes
insurance	roads and streets	movies
education	railway fares	dance halls
factory inspection	books	employment agencies
playgrounds	saloons	charities

6. Discuss the following and chart your conclusions:

Labor organizations should make wage justice their chief aim.

Labor organizations should have as their sole object the intellectual and social improvement of their members and should ignore the question of wage altogether.

Labor organizations should discourage strikes.

All employees should be members of labor organizations.

Labor organizations should never interfere with individual rights.

(Must a member strike if he does not believe in the issue?)

(Must he leave promptly at the closing hour if he desires to work overtime?)

(Must he suffer the disrespectful name of "scab" if he dares to stand up for his individual convictions?)

Employers should prohibit the organization of labor.

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7. What special qualities of character should the following possess? Enumerate them in a chart similar to the following:

Name	*Qualities*	*Reasons*

A Doctor	A Machinist	An Apprentice
A Nurse	A Reporter	A Secretary
A Housekeeper	An Employer	A Bookkeeper
A Teacher	A Lawyer	A Messenger

8. Outline and write a character sketch of some worthy and successful worker of your acquaintance. It may be convenient to follow this, or some other similar plan:

I. Introduction
   1. Name of character
   2. Name of work
   3. His characteristics

II. Discussion
   1. A characteristic
      a. How evinced
      b. Relation to his work
      c. Its value
   2. Another characteristic
      a. Comparison with 1
      b. How evinced
      c. A story of what it accomplished
   3. Another characteristic
      a. Comparison with 1 and 2
      b. How evinced
      c. What it does for his work
      d. How his work developed it

   etc.

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III. Conclusion
   1. Why I admire this man
   2. My prophecy regarding him

9. Imagine the following to be the names of characters. Tell a little story about them at work, assuming the name to indicate attitude:

Mrs. Busybody	Mrs. Trouble
Mr. Grouch	Mr. Earnest
Mr. Imposition	Miss Delight
Mr. Smart	Mr. Polite
Miss Pert	Miss Fit

10. In every newspaper every day there are news items that tell, indirectly perhaps, of joy and success that have been caused by faithful work and character. There are others that tell of trouble and misery caused by unemployment and loose character. Find one of each kind in today's paper; study it, and draw conclusions from the story it suggests.

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IRON AND STEEL PLANT, YOUNGSTOWN, OHIO

Ore bins at the right, three blast furnaces down the middle. Steel plant at the left. Molten iron is taken directly from the blast furnaces to the steel mill. This saves reheating and means efficiency.

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CHAPTER II

SPEECH ABOUT WORK

Speech and Work. — The work of the world is made possible very largely through the agency of *speech*. It may be speech in the form of explanation or direction, of story or description or argument; or it may be the speech of question and answer regarding the how and the why of a piece of work. It may, on the other hand, be the speech of emotional appeal, the speech that causes action by the sheer force and form of its delivery. Directions are as frequently given by spoken as by written words, are quite as often for the ear as for the eye. Employers talk to their employees; foremen talk to their hands; parents and children converse almost constantly; speaking is, in short, not only a necessary but a natural function of life. Its intimacy with work is too self-evident to need enlarging upon further. It may be wise to remember, however, that valuable as speech is *to* work and *for* work, it is not only unnecessary but also often actually harmful when one engages in it *at* work. Many firms go so far as to forbid employees to converse with one another while they are working.

The printing press, with its marvelous output and facility, is often blamed for robbing us of certain power in our speech. Its appeal, being made to the eye through print, is so strong and so irresistible that it is rapidly making readers of us rather than hearers and speakers. While it has doubtless taken much from the pulpit and from the

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forum, — from oratory, that is, — it is nevertheless powerless to take from us those delightful and useful, if more obvious, forms of speech that are necessary to work and to individuals in the close relationships that work induces. Printing can never take the place of the warm, living, breathing word of love or courage or emotional appeal. The voice is necessary if we would endue thought with feeling. The printing press can speak to us only in the cold tones of type.

What Speech Is. — Speech is audible, vocalized thought. As a man thinks, so he speaks; and as a man speaks, so he should think. This does not mean that all thinking should be voiced. On the contrary, there should be much more thought than speech. One has only disrespect for a person who "says all he thinks," for such a person very often speaks foolishly, and usually says a great deal without thinking at all. Thought must precede speech, and must serve as the storehouse for speech to draw upon. For speech to exhaust the supply or to draw upon it to such an extent as to keep it merely equal to demand, is extravagance. Thought, like financial capital, is reserve power; speech, like a medium of circulation, should be wisely spent.

In primitive times, when man was guided entirely by instinct rather than by thought, speech consisted of but a few inarticulate sounds. A call, a grunt, a growl, a laugh, indicated wants and desires, moods and fancies. Man then made himself understood very much as animals do, by sign and action and *mere noise or sound.* This sufficed for the narrow limitations in which he moved. A few simple, general indications of feelings were all that he required. But as he became civilized, as his movements

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and activities in life became more and more complex, he developed into a thinking animal. The sounds and symbols he formerly used to indicate his feelings became definite and articulate, and speech was soon to be the servant of his thought. He could ask and answer questions; he could converse in wider range; he could unlock his thoughts to his friends through the new-found key of speech. Formerly he had been confined to a few fundamental sounds, probably the vowel sounds — *a*, *e*, *i*, *o*, *u*. Now, as a civilized man, he can use almost ten times as many sounds. Not only is his speech thus facilitated, so that he can express himself freely and fluently, but he also has at his command tools of speech that make it possible for him to express the finest shades of thinking. His speech has become not only civilized but specialized. He can use language so technical that it may seem foreign to one unacquainted with the subject on which he is speaking. His ear, too, has been trained along with his speech. The mother's voice with its sweet repose, — that "whispered balm, that spoken sunshine" of the departed ones; the employer's voice with its respectful authority; the child's voice with its innocent helplessness, — these are but a few of the many tones in the scale of human utterance that are not only recognizable and intelligible by their very sound, but also stir emotions within us too deep for adequate response. From the baby's inarticulate gurglings, through the loud and awkward clamorings of youth, to the quiet, definite deliberations of a group of philosophers, can be traced the history and development of speech as it accompanies the growing power of thought.

The Written Versus the Spoken Word. — Writing is silent speech; speech is oral writing. The one is the same

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as the other; yet the one is different from the other. Patrick Henry, Daniel Webster, William E. Gladstone were wonderful to *hear*. Ask your librarian how much their speeches are read, and she will tell you there is very little call for their works So powerful was Gladstone's spoken word that Queen Victoria herself was sometimes afraid to hear it. On more than one occasion, it is said, when Gladstone requested audience with the Queen in order to speak to her concerning some question on which they disagreed, the Queen replied: "Please put it in writing." She doubted her power to resist his spoken word; she had no fear of his written word.

Whatever difference there is between speaking and writing is indicated by this example. Spoken words are colored by personality, warmed by emotion, fired with the sparkle of the eye, and winged by the wave of the hand. Written words are cold, colorless, inanimate things in comparison. The orator must be nine-tenths personality and one-tenth composer; the writer may have these proportions reversed. This is not the same as saying that the written word may not move and even influence. It may and it often does. But the written word is often the servant of the spoken. It is a more deliberate expression of thought than the spoken word. It is thought in process and preparation,—dressed up, as it were. The spoken word is thought expressed just as it occurs to the mind or just as it is called forth by condition and circumstance. You may write out your speech for an occasion with great care and finish. Then, when you are called upon to deliver it, you may take all sorts of liberties with it. Speech is bred of the moment; writing of the hour.

The spoken word does not need to be "looked up" or

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constructed. It presupposes a ready flow of language and a knowledge and aptness of construction. The rules of composition for speaking are the same as the rules of composition for writing. But their methods are different. The one travels without luggage; the other carries paper and ink along with it. The aim of the one is usually local and immediate; the aim of the other is usually general and remote.

Importance of Accurate Speech. — To say just exactly what we want to say, just exactly what we mean, is a far more difficult thing than we generally suppose. Even Tennyson, "the master craftsman in the jewels of gold," overcome by grief, deplores this fact, when he writes:

> "I would that my tongue could utter
> The thoughts that arise in me!"

An expression that we commonly hear, perhaps commonly use ourselves is, "I know it, but I cannot say it." It is a confession that our thinking is ahead of our speaking ability, and it is a warning to us to train our speech processes so as to make them adequate for the expression of our thoughts. To say just exactly what we mean is a power to be acquired only by hard and patient study. Thinking is a very complex process, so complex and mysterious, indeed, that we sometimes have difficulty in understanding our own thoughts, not to mention making others understand them. But words and their relation are complex, too. There are niceties of meaning in words and combinations of words that are subtle and confusing unless they are carefully studied. The *right* word is very often as elusive as a will-o-the-wisp.

Speech concerning work needs to be particularly exact.

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If it is not, serious mistakes may be made in the performance of some operation. If you will listen to a foreman giving directions to his men, you will hear language that, if not always elegant, is usually clear, direct, and forceful. If he were not clear and precise in his directions, he would very likely be the cause of incalculable loss in both money and life. If your parents or teachers assign you a task, they are particularly careful to direct you accurately, otherwise the cake your mother asks you to bake may be heavy, or the exercise your teacher requires may be marked zero! A farmer once told a new hand to saw some rails for a fence he was going to build. "How long shall they be, sir?" asked the hand. "Oh, twelve feet on the average," replied the farmer. When the work was done, the farmer discovered to his chagrin that some rails had been cut eleven feet, and some thirteen, but the new hand assured him that they *averaged twelve feet!* The confusion of *I* with *Ike*, caused by careless pronunciation, once led to a wrong decision in a court of law. The pronunciation of *shod* to sound like *shot*, on the occasion of a farmer's telling his man to take a horse away to be shod, led to the killing of a valuable horse.

Accuracy in speech likewise is important because one is so frequently "judged by the tongue." It has been well said that a lady or a gentleman is "one who thinks in a high tone and speaks in a low one." There are other outward signs of speech that mark one as superior or inferior. Mere talk or prattle, for instance, seldom has anything worth while in it; it is "all sound and fury, signifying nothing." Never is economy a jewel of such rare design as when it is worn in the diadem of speech. Mere quantity of speech, therefore, like mere loudness, is to be deplored.

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But more deplorable than either of these, perhaps, are the inaccurate pronunciation and use of words, and slovenly, incorrect grammar. By exercise of will power one can overcome the tendency to talk too loud or too much. But mispronunciation, incorrect use of words, and illiterate constructions can be corrected only by hard, conscientious study.

The Use of the Dictionary. — Know how to use the dictionary accurately if you would speak accurately. The vast majority of people are ignorant of how to use the dictionary fully. They can, with much fumbling, find a word and get its meaning after a fashion. But the rules of accent, sound, syllabic value, disputed points in pronunciation and meaning, are a closed book to them. The signs and abbreviated directions mean nothing to them, in spite of the fact that every dictionary explains freely what they mean.

Use the thumb index in finding a word. Calculate as accurately as possible on just which page you are likely to find the word you seek. You can make a very interesting game out of this, — and you will not wear out the dictionary nearly so quickly by finding the word at two or three turns as by fumbling over endless pages, backward and forward. This is very important if you are using an unabridged dictionary, the large pages of which yield so easily to harsh treatment.

The special explanatory notes and the keys to pronunciation, given at the beginning of the dictionary, must be studied. The breve [˘], the macron [¯], the dot [·], the dieresis [¨], the wave [~], the cedilla [¸], the circumflex [^] or [~], and their values in pronunciation are all made clear there. A running key of pronunciation aids is

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usually given also at the top or the bottom of every page. Disputed pronunciations are listed in the back, as a rule, and are referred to by Roman numerals in parenthesis after the disputed word. Hyphen is usually indicated by [=]; syllabication by [–]; primary accent by [′], secondary accent by [″]. Derivatives are indicated *within* the definition, usually in black face type preceded by [–]. Obsolete words are marked with [†], archaic words with [‖], variant spellings with [‡]. *Colloquial*, *dialectic*, *provincial*, and *poetical* are abbreviated respectively as follows — Colloq., Dial., Prov., Poet. The commonest spelling and pronunciation, like the commonest meaning of a word, are given first; other spellings, pronunciations, and meanings follow in numbered order. Synonyms and antonyms are abbreviated *syn.* and *ant.* respectively. The part of speech of a word is indicated by letters in italics, as, *n* for noun; *a* for adjective, etc. Origins and variations of a word are usually indicated in brackets at the end of the definition. The parts of verbs are indicated immediately after the pronunciation guide.

However, no mere enumeration here of the various symbols attaching to a word defined in the dictionary can possibly suffice. Pupils must acquaint themselves fully with the dictionary through using the dictionary. A pocket dictionary is a valuable bit of property for every pupil to own, for it can be consulted on short notice, when the word-danger is acute. But the large school dictionaries and the larger unabridged ones, now so easily available, should be consulted freely and studied carefully.

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PROBLEMS

1. Explain the meaning of the various signs and abbreviations in the following excerpts from the dictionary.

kindt, *vt.* To beget.

kind, 1 kaind; 2 kInd, *a.* **1.** Sympathetic and affectionate in disposition or conduct, as toward those of the same family; having tenderness or goodness of nature; benevolently or beneficently disposed; benignant.

A '*kind*' person is one who acknowledges his kinship with other men, and acts upon it; confesses that he owes to them, as of one blood with himself, the debt of love.

TRENCH *On the Study of Words* lect. iii, p. 95. [E. P. & CO. 1888.]

2. Characterized by or springing from kindness; marked by sympathetic feeling; prompted by kindness; sympathetic; humane; tender.

Kind hearts are more than coronets, and simple faith than Norman blood. TENNYSON *Lady Clara Vere de Vere* st. 7.

3. Manifesting kindness; genial or agreeable; favorable; kindly; as, a *kind* season; a *kind*, refreshing sleep. **4.** Gentle or tractable; as, a horse *kind* in harness. **5**†. Characteristic of or peculiar to a genus or species; characteristic; native; also, having the feelings befitting a common nature: the origin of the present common meanings. [< AS. *gecynde*, < *ge-* (generalizing) + *-cund*, born, < *cennan*, bring forth.] **Syn.:** see ACCOMMODATING; AMICABLE, CHARITABLE; FRIENDLY; HUMANE; PLEASANT; PROPITIOUS. The expression *kind of* in the sense of *somewhat* is incorrect, and much more its corruption *kinder*.

— **kind'-heart"ed**, *a.* Having a kind and sympathetic nature.— **k.-heartedness**, *n.*— **k.-spoken**, *a.* **1.** Spoken kindly; as, a *kind-spoken* appeal. **2.** [Colloq.] Given to kindly speech; as, a *kind-spoken* man.— **k.-tempered**, *a.* Of a mild or gentle temper; as, *kind-tempered* weather.— **k.-witted**†, *a.*

kind, *n.* **1.** The nature or constitution of a person or thing, whether generic or specific; essential or distinguishing quality; sort: often with *of*; as, circumstances of this *kind* are rare; what *kind* of man is he? **2.** A number of persons or things of the same character; a logical class; a genus or species; sort; as, men of our *kind*. **3.** A modification or variety of a given sort of thing; a species, especially as somewhat indefinitely conceived or described; as, a *kind* of house; a *kind* of animal. In this use *kind* does not require the indefinite article before the following noun. Not "What *kind of a* man is he?" but "What *kind of* man." Not "It is a *kind of an* animal," but "A *kind of* animal." **4.** Hence, rarely, a specific mode of operation; specific manner or method; way; as, we must work in one *kind* or other. **5.** *Eccl.* One of the elements of the eucharist; as, communion under both kinds. **6.** In Mill's system of logic, a class, either real, as a class of animals, or unreal, as a class of black substances. **7**†. Nature in general, or natural disposition. **8**†. Parentage; descent. [< AS. *gecynd*, < *ge-* (generalizing) + *-cund*, born, < *cennan*, bring forth.] **Syn.:** see KIN.

— **in a kind**, after a fashion; in some sort.— **in k. 1.** With something of the same sort; as, to repay a blow *in kind*. **2.** Specif., in produce instead of money: as, to pay taxes *in kind*.— **k. of** [Colloq.], somewhat: in some mode, measure, or degree: used adverbially with adjectives, and even sometimes with verbs; as, he is *kind of* cross this morning; he *kind of* swore at me: dialectically corrupted into *kinder*.— **out of k.**, altered, or degenerated from the original.

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2. Tell your classmates how to do some sort of work. Follow this general line of speaking:

a. What the work is
b. How to set about it
c. How to proceed
d. The finished task
e. Its purpose and use

3. Speak to your classmates on some of the following topics:

My methods of study
Our neighbor across the hall
Making a hat
Making a dress
My first cake
Setting the table
How to make a bed
Running the sewing machine
Getting dinner
How to remove stains
How to tie a bow
My obligations to my parents
My obligations to my schoolmates
My obligations to my community
Whom do I see in my mirror?
Things I can do with my hands
How to cover a book
Lunch room manners
Being nurse when mother is ill
Why I like moving pictures
Why I like to read
My favorite outdoor sport
The music I like best
A place where I should like to live
Making the best of a bad business
A woman or man I admire
When I was ashamed of myself
Grandmother's story
The land of my fathers

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Taking regular exercise
What is sensible eating?
A practical wardrobe for a school girl
My work dress
My school suit
My little jobs at home
Waiting on the table
Sweeping my room
Mother's work basket
Silks that wear
Ventilating our apartment
My report card and my future
The work I am fitted for
My brother and I, a contrast and a comparison
Why I like certain people
What my father does
The time I sacrificed
Good manners at work and play
My manner at work and play
Improving my posture
Improving my pronunciation
Improving my enunciation
Improving my voice
The boy who failed
My mother's daily round
The shops near home
School organization and labor unions
The boy who left school
Judging people by their looks
Team work at home
The delicatessen store
The corner grocery
How I waste time
A day well spent
The old country
Primitive textile machinery
Cranberry culture
Coast guards

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Petroleum — what it is and how it is used
How cotton is grown
How sugar is grown
How coffee is grown
How wheat is grown
Where my mother was born
The oldest thing at home
Making homemade lace
The kind of books a boy should read
Pictures in my room
Gifts tangible and intangible
A favorite picture
What I expect in friendship, giving and getting
A picture that tells a story
Good movies and bad ones
Good books and bad ones
The geography of the fruit stand
Coming late to school
Learning to dance
Learning to swim
Going home from school
Fire drill
The different kinds of workers I know
How I earned some money
Sewing on a button
Going shopping with mother
An attractive store window
The store I like best
The business of being a guest
Looking for a job
What I read in the daily paper
What I know about baseball
The time I failed
Appearing on the program
Shopping for Christmas
A book I've read twice
The five-and-ten-cent store
When mother went away

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4. Discuss the following problems with your classmates:

You are dressing to go to a party. You find that your prettiest hair ribbon has been taken by your sister. You are disappointed and angry, of course, but — what are you doing to do about it?

One of your neighbor's children has thrown a ball through your window. You saw him do it. Your mother is annoyed; the youngster is sorry; you are in sympathy with both of them, so — what are you going to do about it?

Your mother is away visiting. You have been left in charge of the house. Your father is brought home in an ambulance, having been hurt in the factory. What are you going to do in this emergency?

You go over to Mary's house to attend her birthday party. The dressmaker was to have delivered your new dress there. It is not delivered, however, so — what are you going to do about it?

You start on a trip with a party of friends. After having traveled for some time, you become separated from the rest of the party. You have no money — what are you going to do about it?

Your big brother, of whom you are very proud, is graduating from "Commerce" to-night. Your father and mother are both ill and cannot go, and you have no friends that are going. You should stay at home and take care of your parents; yet you wish to go to that commencement. What are you going to do about it?

Your mother has visitors for dinner. There is not dessert enough to go around. You are hungry and are very fond of this particular dessert, but — what are you going to do in the present case and how are you going to do it?

Your father is a member of a labor union and obliged to go on strike. This works a hardship at home. Your mother has to do many extra things, and you — what are you going to do to help? What do you think of the situation?

A fire destroys the factory in which your father works and he is temporarily thrown out of work. It happens at the very

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time that you are about to graduate from high school. Every member of the family is obliged to make sacrifices. What are you going to sacrifice?

Your paper in the examination was suspiciously like Mary's. You sat beside her and your teacher asks you whether you depended upon Mary for the answers to the questions. You did not, of course, and are angry and hurt. Just what are you going to do about it?

You have 75 cents to buy a work dress. What can you get with that amount that is attractive and serviceable?

You have been selected by your section as its representative in the Service League. The afternoon of the meeting you decide that a moving picture will be more entertaining than the meeting; still your attendance is expected. What are you going to do about it?

Your father has given you $5 for a birthday gift. It is to pay for a party dress that you have wanted. For that amount what can you buy that will be pretty and durable?

You are in your second year of high school when you are offered a position as clerk in a store at $5 a week. Your parents feel that they can allow you to finish school if you so desire, but are leaving the question for you to decide, so — what are you going to do about it?

5. Define the following terms just as briefly and as accurately as you can. Then arrange them alphabetically and write definitions of them for a dictionary:

recess	athletics
holiday	work
school	success
fatigue	truancy
baseball	detention
football	exception

6. Speak to your classmates briefly on the sentiment expressed in two or three of the following quotations. Look up the authors of the quotations you select and speak to your classmates about them also:

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A dearth of words a woman need not fear,
But 'tis a task indeed to learn to hear:
In that the skill of conversation lies
That shows or makes you both polite and wise. — *Young.*

He gives the bastinado with his tongue;
Our ears are cudgelled; not a word of his,
But buffets better than a fist of France:
Zounds! I was never so bethumped with words,
Since I first called my brother's father, dad. — *Shakespeare.*

It may be glorious to write
Thoughts that shall glad the two or three
High souls like those far stars that come in sight
Once in a century; —
But better far it is to speak
One simple word, which now and then
Shall waken their free nature in the weak
And friendless sons of men. — *James Russell Lowell.*

Half the sorrows of women would be averted if they could repress the speech they know to be useless, — nay, the speech they have resolved not to utter. — *George Eliot.*

When you speak to any, especially of quality, look them full in the face; other gestures betraying want of breeding, confidence, or honesty; dejected eyes confessing, to most judgments, guilt or folly. — *F. Osborn.*

Error is always talkative. — *Goldsmith.*

Brisk talkers are usually slow thinkers. — *Swift.*

What a spendthrift he is of his tongue. — *Shakespeare.*

Speech is a faculty given to man to conceal his thoughts. — *Talleyrand.*

Even wit is a burden when it talks too long. — *Dryden.*

His speech was a fine sample, on the whole,
Of rhetoric, which the learned call "rigmarole." — *Byron.*

Abstruse and mystic thoughts you must express
With painful care, but seeming easiness;
For truth shines brightest through the plainest dress.
— *Wentworth Dillon.*

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Your fair discourse hath been as sugar,
Making the hard way sweet and delectable. — *Shakespeare.*

Boys flying kites haul in their white winged birds;
You can't do that way when you're flying words.
"Careful with fire," is good advice we know;
"Careful with words," is ten times doubly so.
Thoughts unexpressed may sometimes fall back dead;
But God Himself can't kill them when they're said.
— *Will Carleton.*

They only babble who practice not reflection. — *Sheridan.*

A person who talks with equal vivacity on every subject excites no interest in any. — *Hazlitt.*

But far more numerous was the herd of such,
Who think too little, and who talk too much. — *Dryden.*

The less men think, the more they talk. — *Montesquieu.*

Whether one talks well depends very much upon whom he has to talk to. — *Bovee.*

A wise man reflects before he speaks; a fool speaks, and then reflects on what he has uttered. — *French Proverb.*

Speech is the index of the mind. — *Seneca.*

Speech is silver, Silence is golden. — *German Proverb.*

In laboring to be concise, I become obscure. — *Horace.*

Speak but little and well, if you would be esteemed as a man of merit. — *Trench.*

The flowering moments of the mind drop half their petals in our speech. — *O. W. Holmes.*

Just at the age 'twixt boy and youth,
When thought is speech, and speech is truth. — *Scott.*

Speech that leads not to action, still more that hinders it, is a nuisance on the earth. — *Carlyle.*

Speech is power: speech is to persuade, to convert, to compel. — *Emerson.*

It is never so difficult to speak as when we are ashamed of our silence. — *La Rochefoucauld.*

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Conversation is the image of the mind; as the man, so his speech. — *Syrus.*

What cracker is this same that deafs our ears
With this abundance of superfluous breath? — *Shakespeare.*

Talking is like playing on the harp; there is as much in laying the hands on the strings to stop their vibrations as in twanging them to bring out their music. — *O. W. Holmes.*

She sits tormenting every guest,
Nor gives her tongue one moment's rest,
In phrases battered, stale, and trite
Which modern ladies call polite. — *Swift.*

I think the first wisdom is to restrain the tongue. — *Cato.*

Learn to hold thy tongue. Five words cost Zacharias forty weeks' silence. — *Thomas Fuller.*

I prefer the wisdom of the uneducated to the folly of the loquacious. — *Cicero.*

Lovers are apt to hear through their eyes, but the safest way is to see through your ears. Who was it that said, "Speak, that I may see you?" — *Sterne.*

Speak gently! 'tis a little thing
Dropped in the heart's deep well;
The good, the joy, that it may bring
Eternity shall tell. — *G. W. Langford.*

He who does not make his words rather serve to conceal than discover the sense of his heart deserves to have it pulled out like a traitor's and shown publicly to the rabble. — *Butler.*

For brevity is very good,
Where we are or are not understood. — *Butler.*

And endless are the modes of speech, and far
Extends from side to side the field of words. — *Homer.*

Such as thy words are, such will thy affections be esteemed; and such will thy deeds as thy affections, and such thy life as thy deeds. — *Socrates.*

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I would be loath to cast away my speech; for, besides that it is excellently well penned, I have taken great pains to con it. — *Shakespeare.*

The speech of the tongue is best known to men; God best understands the language of the heart. — *Warwick.*

> Choice word and measured phrase, above the reach
> Of ordinary men. — *Wordsworth.*

God has given us speech in order that we may say pleasant things to our friends. — *Heinrich Heine.*

Speech is as a pump, by which we raise and pour out the water from the great lake of Thought, — whither it flows back again. — *John Sterling.*

Let your speech be always with grace, seasoned with salt, that ye may know how ye ought to answer every man. — *Bible.*

Speech was made to open man to man, and not to hide him; to promote commerce, and not betray it. — *David Lloyd.*

Speak not at all, in any wise, till you have somewhat to speak; care not for the reward of your speaking, but simply and with undivided mind for the truth of your speaking. — *Carlyle.*

Discretion of speech is more than eloquence; and to speak agreeably to him with whom we deal is more than to speak in good words or in good order. — *Bacon.*

Depend upon it, sir, it is when you come close to a man in conversation that you discover what his real abilities are; to make a speech in a public assembly is a knack. — *Dr. Johnson.*

Sheridan, in his acute, sarcastic way, once said of a speech, that "It contained a great deal both of what was new and what was true; but that unfortunately what was new was not true, and what was true was not new." — *Hazlitt.*

Speech is the golden harvest that followeth the flowering of thought. — *Tupper.*

Let no one be willing to speak ill of the absent. — *Propertius.*

As a vessel is known by the sound, whether it be cracked or not; so men are proved, by their speeches, whether they be wise or foolish. — *Demosthenes.*

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We rarely repent of speaking little, but often of speaking too much. — *Bruyère.*

Think all you speak; but speak not all you think:
Thoughts are your own; your words are so no more.
Where Wisdom steers, wind cannot make you sink:
Lips never err, when she does keep the door. — *Delaune.*

His talk was like a stream which runs
With rapid change from rock to roses;
It slipped from politics to puns;
It passed from Mahomet to Moses;
Beginning with the laws that keep
The planets in their radiant courses,
And ending with some precept deep
For dressing eels or shoeing horses. — *Praed.*

The Personality of Words. — Words are live, pulsating creatures of communication, not the mere dead symbols of speech. They are not only *seen* and *heard*, but they are also *felt*. If we can realize this fully we shall probably come to have a safe and proper regard for the choice and use of words in our own speaking. Look at the word *habit*. Listen to it pronounced. Then *feel* it, and you will have a little shock, an inner-searching of yourself, and perhaps a questioning. You have heard that habits, good and bad, are easily acquired and hard to lose. Well, so is the word itself: it is easily pronounced, and, as a word, it is hard to lose. Drop the *h*, and *abit* remains. Drop the *a*, the *bit* remains. Drop the *b*, and *it* is still there. The word is therefore just as clinging as the thing it stands for.

The sound of a word often emphasizes its meaning. "Immediately," for instance, is a long word of five syllables; it means "quick," "at once," something extremely short. But it is high-sounding and impressive, and when

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used at the end of an expression as a climax is more effective than any smaller substitute could be. When Edmund Burke used the expression "high crimes and misdemeanors," he purposely placed last the high-sounding word, "misdemeanors." It is vastly more impressive than the word "crimes," though it is not nearly so important in meaning. In public speaking, therefore, climax in thought may sometimes be sacrificed to climax in sound. The arrangement of words according to their "sound-climax" is an allowable device for effect, though this rule, like other good ones, if used to excess will defeat its own end.

The mere sound of some words is disagreeable while the sound of others is pleasant. *Hiss*, for instance, is not a pleasant word. It makes one think of a serpent, perhaps, and creates a repulsive mental image. It is therefore ugly in both sound and sense. But *mother*, *home*, *gentle*, *love* are pleasant to hear and to feel. They are soft and liquid in sound and they suggest to the mind only the best and dearest associations. Of course, all words are not so significant as these. *Is*, *come*, *blotter*, *wall*, for instance, are words that are colorless in both sound and meaning. Their sound is neither pleasant nor unpleasant; their meaning is almost entirely without associations of any kind. They simply *denote*, while the words in the former group *connote* as well as *denote*. This indicates, therefore, two large classes of words, *connotative* and *denotative*, the one rich in association and significant in sound; the other serving merely to state meaning or to indicate connection.

There are two other groups of words that are important to him who would select his vocabulary wisely in speaking. These are *specific* and *generic* words. A specific word is a word that specifies some special kind or part of a

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larger thing. A generic word is one that is general in its meaning; it indicates a class and is capable of subdivision into its specific equivalents. The word *house*, for instance, is one of the specific equivalents for the generic word *building*. But the word *house* may itself become generic in its relation to such words as *cottage*, *mansion*, *bungalow*, etc.

These two classifications of words have very definite value to the speaker. To be specific in speech means to be exact and clear, to appeal to the mind. To be connotative in speech means to be poetic and imaginative, to appeal to the feelings. As man has become more and more civilized, more and more educated, he has been able to use in his speech words that are more and more specific and connotative. The following quotation from Dickens' *A Tale of Two Cities* indicates briefly how valuable a lawyer may make the words of a witness by converting them from merely generic denotative words into specific connotative ones:

"Mr. Lorry, look once more upon the prisoner. Have you seen him, to your certain knowledge, before?"

"I have."

"When?"

"I was returning from France a few days afterwards, and, at Calais, the prisoner came on board the packet-ship in which I returned, and made the voyage with me."

"At what hour did he come on board?"

"At a little after midnight."

"*In the dead of the night.* Was he the only passenger who came on board at that *untimely* hour?"

But this is not all. Have you ever thought how dreadful the word *bang* sounds to a child? Often a child will cry on hearing the word pronounced sharply. Note the sounds in the first lines of the following quotations from Tenny-

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son's *The Passing of Arthur*. Read them aloud and *hear* the clash and the clang of Sir Bedivere's armor as he stamps over the rocks, bearing the great king. Then note the sudden change, the quiet and peace of the liquid sounds in the last line. Observe also the long, breathless sentence in which Sir Bedivere's struggle is pictured. The reader himself is breathless when he has finished it and is glad when he reaches "lo! the level lake" —

> His own thought drove him like a goad.
> Dry clash'd his harness in the icy caves
> And barren chasms, and all to left and right
> The bare black cliff clang'd round him, as he based
> His feet on juts of slippery crag that rang
> Sharp-smitten with the dint of armed heels —
> And on a sudden, lo! the level lake,
> And the long glories of the winter moon.

Again, have you ever stopped to consider how many of the arresting words of our language start with the letter *H*? *Halt! Hold! Hail! Hello! Hence! Hist! Home! Horrors! Hurrah! Hallelujah! Hark! Hands up! Ha, Ha! Here! Hey! Ho!* There are still others, and they arrest attention because the breath is called into play in the pronunciation of the letter *H*. The word *exhaust*, for instance, is pronounced with the explosive *h* and the word thus sounds like what it means. In the plays of Shakespeare it will be found that the vowels *o*, *e*, and *i* are used in abundance in those passages where weeping or laughter is required. These are the sounds we laugh or weep with. It is frequently impossible to distinguish laughter from weeping, if the person doing the one or the other is unseen, for the very reason that in both the same vowels are sounded.

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The combination into groups of two or more words that sound alike or that begin with the same letter may facilitate speech and make it more forceful than it would otherwise be. "Misty moonshine," "character and cars," "cash from cackles," and other so-called catch phrases have a place in speaking, but a *proper* place. The clever phrase or epithet (see page 75) used to excess will defeat its own end. It may and should be used only for purposes of flavor.

Thus, words have a personality all their own. Cultivate their intimate acquaintance, not only from the pages of the dictionary, but in their usage by the best speakers and writers. Get at their hidden significance and come to know and respect them as friends. Your speech will then sparkle with life and you will become a pleasure to those to whom you speak.

A Few Different Families of Words. — Some words, like some people, are decided stay-at-homes. They cling so persistently to a certain province or locality that one needs only to hear them to know their source. They are called *provincialisms* or *localisms*. The word "stoop" is local to New York; "quite some" lives in the Middle States; "think" is known as "calculate" in New England and as "reckon" in the South; coffee is "served" or "poured out" in New York, but in Boston it is "turned out"; "elevator" in America travels under the disguise of "lift" in England. But such expressions as these are not only local or provincial. They are also confined usually to conversational rather than to written use. They are, in other words, on speaking rather than on written terms with language. Thus used, in ordinary familiar conversation, they are known as *colloquialisms*. Colloquialisms

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are broader and more general in use than provincialisms. Most provincialisms are likewise colloquialisms, but colloquialisms are not always provincialisms. "Just a minute," "I don't care," "They don't want to" are common in conversation all over the country. "Right smart" and "you-all" are, on the contrary, local and colloquial in one section of the country only — the South.

Other words refuse to be localized. They are *foreign words* that have traveled to our country and may or may not take out naturalization papers. Whether or not they decide to remain here with us depends altogether upon their being able to find an English word that will do them justice, that will express their meaning fully. The dictionary will tell you whether they are full-fledged citizens. "Chauffeur" and "garage" have adopted this country, or we have adopted them. But *gemütlich*, *laissez-faire*, *ipso facto*, *raison d'être*, are still foreign, though they move about among us with ease and naturalness. If their native country is France, they are called *Gallicisms*; if England, *Anglicisms*; if Germany, *Teutonisms*. If they come to us from the Greek, they are called *Hellenisms*; if from the Latin, *Latinisms*.

Idiom is language that has acquired habit. It is language on intimate terms. Certain words and phrases become so accustomed to occurring in certain fixed and definite arrangement that they are not easily understood unless that arrangement is followed. Thus, in English, we use "Ladies and Gentlemen" as a form of public address. It might not be improper, but it would sound very awkward to say "Gentlemen and Ladies." In "Men and Women" on the other hand, we recognize customary form. "Women and Men" is awkward. In other words, these expressions,

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through ages of use, have acquired the habit of occurring in certain forms and have therefore become idioms. The idiom is sometimes near-slang. It does not always regard the rules of grammar and it may not always make the best sense. If we analyze our idiomatic expression "How do you do?" we find that it does not say exactly what it means. Yet it is so habitual that no one stops to analyze it. The expression "I don't think so" is idiomatic but not quite grammatical. "Not" as modifier of "do think" gives an absurd meaning to the sentence. But it is one of our language habits and is accepted for what it means rather than for what it actually says.

If you would know the habits of a people intimately you must live with that people for a time and observe it closely. So a language must be closely studied if you would acquire its habits of expression easily. A new language has no idioms. Only as language grows old does it fall into these "ruts of expression" called idioms. It bears the stamp of a people's character perhaps through many years. The idiom is for these reasons most difficult of attainment in the study of a language. Often one must forget all the rules of grammar, acquired with much difficulty, and take the foreign language in "snap doses," in idiomatic gulps. For our "How do you do?" the French say "How do you carry yourself?"; the Germans, "How do you find yourself?"; and so on.

Do not avoid idiomatic language. Good habits should be cultivated. Idiom goes by express in many cases where its more correct equivalent would travel by slow freight. It connotes much to a group of people and makes them feel cosy and at home with you in your speaking and thinking. On the other hand, do not allow yourself to be

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a slave to habit in language any more than in other things.

Some words have grown so old as to be no longer useful, except when one wishes to make his English bear the stamp and spirit of an earlier time. Such age-worn words are called *archaisms*. "Quoth," "loveth," "spake," "brake," are examples.

A word that is improperly used belongs to the family of *improprieties*. The use of "set" for "sit," of "lay" for "lie," of "effect" for "affect," is an impropriety. The word list on page 73 will be found helpful in avoiding this particular family of words.

When words are improperly related in expression, or related not according to the rules of English grammar, a *solecism* results. "He told John and I leave to the room" for "He told John and me to leave the room" is an illustration of the incorrect syntax called solecism.

Other words, again, are not accepted as belonging to any good family. They are unauthorized and therefore not recognized by the best English society. They are called *barbarisms*. Sometimes they are mere inventions, such as "bike" for "bicycle"; sometimes they result from bad pronunciation, such as "figger" for figure"; sometimes they are formed by taking liberties with a good word or phrase, such as "burglarize" for "to commit burglary." *Barbarisms* and *improprieties* and *solecisms* are the boon companions of *slang*; in fact, they often are slang.

Slang is the wild-oats of language. It is born and bred of the vigorous, vivacious, staccato time in which we live. If you despise it you are prudish. If you use it to excess you are offensive. If you sometimes think it clever and interesting, you are only human. Most slang lives but

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for a season and is soon forgotten. Some of it receives the stamp of approval and comes to move about in the best circles of word families. English literature abundantly reveals the fact that there never has been an age without its problem of slang. Slang is often more forceful and suggestive and more insinuating of ideas than purer English; but never make use of it unless you have a better equivalent in reserve, unless you can at once translate it into the best English. To be dependent upon slang for the expression of thought is to be illiterate; to use it for the sake of fun or cleverness or clarity is permissible on occasion.

Your Word Company. — Be a purist in your association with words. Associate with only the very best families. Shun *barbarisms*, *improprieties*, *solecisms*, and *slang* as you would shun undesirable companions. Understand the common *provincialisms* and *archaisms* and *foreign words*, for you will be unable to enjoy much literature unless you do. But do not make use of such expressions in your own speaking, unless you have to do so for purposes of clarifying or enriching your thought.

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PROBLEMS

1. Read the following passage aloud and explain how the sounds of the words are appropriate to the sense:

Hear the sledges with the bells —
Silver bells!
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars that oversprinkle
All the heavens seem to twinkle
With a crystalline delight;
Keeping time, time, time,
In a sort of Runic rhyme,
To the tintinnabulation that so musically wells
From the bells, bells, bells, bells,
Bells, bells, bells —
From the jingling and the tinkling of the bells.
— *From Poe's The Bells.*

2. State specific words for each of the following generic ones:

garment	work	waist	cleaning
country	vocation	textile	baking
dress	avocation	material	burn
science	bread	needlework	trim
art	food	sewing	design
millinery	dessert	knitting	model
experiment	entree	spread	illness
operation	menu	house	state

3. State a generic equivalent for each of the following:

saucy	hue	crisp	sloppy
dapper	shade	summer	*de trop*
chic	rich	parboil	scallop
drooping	smart	bake	slip stitch
tint	limp	crude	wadding
tone	skimpy	uncouth	*appliqué*

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4. Compose a list of connotative words that have to do with your school or home life.

5. Pronounce the following words as accurately as possible, without exaggerating:

jingle	bang	glum	swound
tinkle	clang	flip	twitter
twinkle	whoo	ugh	screech
buzz	new	murmur	tintinnabulation
hum	chirp	ouch	exhaustion

6. In some poem or story select significant words or word groups and explain just why you consider them significant. Use chalk at the board while you speak, if you can thus make your explanation clearer or more interesting.

7. The following twelve words are usually regarded as strong words. Look them up in the dictionary. Pronounce and define them accurately and use them in sentences which prove their strength:

fortitude	competence	indisputably
magnanimity	authority	veracity
benevolence	constituency	organization
affability	proficiency	mobilization

8. Criticize the vocabulary of the following verse. Tell what is lost or gained by the use of slang:

THE WHINERS

I don't mind the man with a red blooded kick
  At a real or a fancied wrong;
I can stand for the chap with a grouch, if he's quick
  To drop it when joy comes along;
I have praise for the fellow who says what he thinks,
  Though his thoughts may not fit in with mine;
But spare me from having to mix with the ginks
  Who go through this world with a whine.

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I am willing to listen to sinner or saint
Who is willing to fight for his rights,
And there's something sometimes in an honest complaint
That the soul of me really delights.
For kickers are useful and grouches are wise,
For their purpose is frequently fine;
But spare me from having to mix with the guys
Who go through this world with a whine.

— *Edgar A. Guest in The Detroit Free Press.*

9. Select from the word list on page 312 twelve words that have personality. Present your analysis of each word orally before the class.

10. Give a short speech on one of the following subjects, selecting words that enforce the idea conveyed by each subject:

Dirty Hands	In the Hay Field
At the Zoo	Birds, Bugs, and Both
The Home Run	Falling Asleep
Street Noises	Getting Up Unwillingly
Skidding on Skates	The Dog Fight

11. Make a little speech to your classmates about "The Personality of Words."

12. Give the meaning of each of the following words and tell to which of the word families it belongs:

fond	caucus	cinch	electioneer
furore	*tête-à-tête*	*née*	tramway
silly	*Kultur*	posted (informed)	guess
eftsoons	*argify*	gerrymander	smuggle
stodgy	smug	you-all	*milieu*
hill-billy	moonshiner	bit	rotter

13. Enumerate the provincialisms common to your own community and express each one in pure English.

14. "Translate" the following into pure English:

Believe me, Kid, she was some skirt! Billy's speech was a flivver and she handed him a zip, just like that. Then Tom couldn't get

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across with the goods, and she laid him out on the cold marble. Take it from me, yours truly for the brain cure while that blonde beaut is among us!

15. Select from some poem, from some play of Shakespeare, or from the Bible, twelve archaic words. Give their modern form and meaning.

16. Speak to your classmates on the subject of slang. It may be well to use this plan:

1. Where slang comes from
2. Its good purpose
3. Its evils
4. Slang and I
5. Slang and you
6. Some advice

17. The words in the first list below are agreeable to contemplate; those in the second list are not agreeable.

a. Give a little talk about two or three of the words in each list.
b. State specific equivalents for each word.
c. Tell an anecdote or a story about "Josiah Chip" or "Fred Siguth," the acrostic names in the two lists.
d. Compose some significant word lists of your own, — a school list, a work list, a home list, etc.

*J*ustice	*F*ear
*O*bedience	*R*owdyism
*S*elf-confidence	*E*xcess
*I*nitiative	*D*elinquency
*A*mbition	*S*elfishness
*H*onesty	*I*dleness
*C*o-operation	*G*ossip
*H*ealth	*U*nfairness
*I*magination	*T*emptation
*P*urity	*H*ate

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Overused Words and Phrases. — It should be the aim of every good speaker to keep his language fresh and vigorous. He should discard the old without regret and adopt the new without prejudice. Current all about us are expressions that are overused. We have heard them so frequently that they have ceased to have very much meaning for us. They are the signposts of language only. A few of them are here enumerated:

Took in the situation at a glance
Regarding the matter
As a matter of fact
I esteem it a favor
To my mind
I cannot do justice to
It gives me pleasure to introduce to you
Far be it from me
In a nutshell
To my first point
Proceeded on our way
Deem it advisable
As I was saying
Pleased to meet you
That reminds me
It behooves me
One more word and I have done
It falls to my lot
I cannot find words to
Be that as it may
Notwithstanding the fact
I point with pride to
It becomes my painful duty
In the last analysis
I shall detain you only a moment longer
As I look into your faces
I cannot see my way clear
On the one hand and on the other

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On the contrary
However that may be
In conclusion, therefore
On the whole
Likewise
In fact
Of course
To begin with
Absolutely
Listen
Finally

It must not be understood that these expressions and others like them are wrong. They are not. There are many occasions in speech when they link or weld facts together most valuably. They promote and maintain coherence among ideas. But the tendency is to overuse them, and error on this side of the case may be prevented with a little care.

Misused Words and Phrases. — Words that fall into groups, whether as a result of similarity in pronunciation or spelling or meaning, constantly cause difficulty for the student who would speak with accuracy and precision. The dictionary is the only safe guide in doubtful cases. The list below comprises some, but by no means all, of the most troublesome of such word groups. The definitions are condensed from the latest issue of the *Standard Dictionary*.

Ability means the power to accomplish something.
Capacity means the power to hold or receive something.

Accept means to take something when offered.
Except means to leave something out.

Affect means to move or to influence.
Effect means to cause, to produce, to achieve.

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Agree among ourselves or themselves, any number of people.
Agree to terms or to a decision or proposition.
Agree with a speaker; or a food or a medicine *agrees with* one.

Among should be used in referring to more than two.
Between should be used when referring to only two.

Amount means the total of either number or quantity.
Number refers to things that are counted.
Quantity refers to things that are measured.

Antonym is a word directly opposed to another in meaning; as *deface, adorn; affable, austere; unit, whole.*
Homonym is a word sounding like another but having different meaning; as *lead, led; read, reed; break, brake.*
Synonym is a word having the same or almost the same meaning as some other; as *alike, similar; changeable, fluctuating; infer, imply.*
[There is really no such thing as a perfect synonym in the nice discrimination of words.]

Beside means by the side of.
Besides means in addition.

Bring means to carry from some place *to* the place where you are.
Fetch means to go after and bring.
Take means to carry from the place where you are to another place.

Compare means to point out both differences and similarities between two things.
Contrast means to point out differences only between two things.

Complement means the act of completing.
Compliment means praise.

Confer upon means to grant an honor to some one.
Confer with means to talk with another on a certain subject.

Correspond to is used of things. — This corresponds to that.
Correspond with is used of persons. — He corresponds with her.

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Custom is collective; it means the repetition of an act by a group of persons in the same circumstances for the same reason.

Habit is individual; it means the tendency toward the repetition of an act until it becomes almost unconscious.

Depreciate means to lower the value of.

Deprecate means to express opposition or antagonism.

Differ from is used of things.

Differ with is used of persons. [Never use *than* after any form of the word *differ*.]

Employ is a verb and means to furnish work. It is inaccurate to use it as a noun.

Employment is a noun and means the state of service.

Enclose, *Inclose* } The prefixes *in* and *en* are variant. Either may be used, though *en* is the more common. (See page 313.)

Epigram is a pithy or antithetical saying that sticks in the memory, — Work wins, idleness sins.

Epitaph is an inscription in prose or verse on a tomb in memory of the dead.

Epithet is a phrase or word, used to describe some quality, good or bad. (See page 63.)

Except as a preposition must have an object.

Unless is a conjunction and must stand between two clauses.

Without is a preposition and must have an object.

[Do not use *except* or *without* for *unless*.]

Extempore (in reference to speaking) means a speech that is not read or recited, but that may have been briefly prepared in thought, the language being left to the suggestion of the moment.

Impromptu (in reference to speaking) means a speech that springs from the instant, both the thought and the language of which are unprepared.

Few refers to number.

Less refers to quantity.

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Good is an adjective and must be used to modify nouns.

Well is the adverb corresponding to *good* and must be used to modify verbs. *Well* may sometimes be an adjective also, — Mother looks *well*.

Healthful means to be the cause of health, — a healthful climate.

Healthy means to be in or to have good health.

Wholesome means to be healthful, though it is usually used in reference to food.

Learn means to acquire knowledge.

Teach means to impart knowledge.

Leave means to depart from.

Let means to permit.

Liable means unfavorable probability, — liable for damages.

Likely means probability of any kind, favorable or unfavorable.

Like is never a conjunction and must therefore never be used for *as*. It may be a preposition, an adjective, a verb, or a noun.

As is usually a conjunction, — He plays like me, — He plays as I do.

Loan is a noun meaning the thing that is lent.

Lend is a verb meaning to grant temporary use of.

Majority means more than half of a given number of votes.

Plurality means the excess of the highest number of votes cast for any one candidate over the next highest number.

Many refers to number, — many apples.

Much refers to quantity, — much candy.

Most is an adjective meaning the largest number or quantity, — Most men work.

Almost is an adverb meaning *nearly* — We are almost there now.

Mutual means that which is freely interchangeable between two persons.

Common means that which belongs equally to two or more. [Strictly speaking it is wrong to say "a mutual friend." "A common friend" is more accurate. But there is sufficient literary authority for the former to make it allowable.]

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Observance means keeping or celebrating, — as certain days or festivals.

Observation means seeing or looking at.

Produce refers to raw materials collectively, — as farm produce.

Product refers to the result of some individual kind of work, or operation, as of physical labor or machine output.

Production means the art or process of producing. It is used also in an abstract sense to refer to a work of art, as music or literature, etc.

Propose means to offer, to state a plan or scheme to others for consideration.

Purpose means a decisive act of the will or a determination in our own minds. What we propose is open to others; what we purpose is not.

So—as are used as correlatives when there is a negative in the clause, — He does not play so well as he should.

As—as are used as correlatives when there is no negative in the clause, — He plays as well as his teacher.

[There is sufficient violation of this distinction in literature to make it no longer a hard and fast rule.]

Speciality means special or distinctive quality of character.

Specialty means speciality, but it is likewise used to indicate a special or distinctive article. It is better, therefore, confined to this latter use.

Something is a noun, — Something to that effect was said.

Somewhat is usually an adverb and should be so used, — He is somewhat unhappy.

When denotes definite time, past or present, and means *at* the very time that.

While denotes passing of time — *during* the time that.

Work is the generic term for any continuous application of energy *toward an end*. It may be hard or easy.

Drudgery is plodding, irksome, and often menial work.

Labor is hard and wearying work.

Toil is straining and exhausting work.

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Abused Words and Phrases. — Slovenly pronunciation, ungrammatical relationships among words, and failure to economize language are the principal sources of abused words and phrases in speech. Constant watchfulness and a strong desire to improve one's speech are the remedy. There is nothing quite so contagious as improper speech. What the ear is accustomed to hearing, the tongue accustoms itself to speaking. It is very difficult to live above our "speech surroundings." Kindly and helpful correction of one another's errors in speech is sure to improve it.

There are listed below cases of abused words and phrases that are more or less common in all parts of the United States — errors that are made in the three directions above enumerated. Select your own particular speech troubles from the list and master them.

DO NOT USE[1]

a	*for* have (could-a). *I could have gone.*
after	*for* now. *I am just now going.*
aggravating	*for* provoking. *His failure is provoking.*
ain't	*for* am not or is not or are not. *I am not going. He is not going. They are not going.*
a little ways	*for* a little way. *I went a little way with him.*
an	*for* and
are	*for* is. *Every (each, any) one is ready;* or *Either he or she is going.*
at	*for* ending a sentence. *Where are you?*
atheletic	*for* athletic
attackted	*for* attacked
awfully	*for* very
awn	*for* on
azid	*for* acid

[1] Illustrative sentences are given only where error in construction is likely to occur. Error in pronunciation will be obvious.

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badly *for* ill. *I feel ill.*
bad *for* badly. *He behaves badly.*
being that *for* since *or* owing to the fact. *Since it is raining, I shall not go.*
beseeched *for* besieged
bet *for* beat
between *for* among. (See page 74.)
bring *for* fetch or take. (See page 74.)
broke *for* broken. *I have broken the vase.*
buzness *for* business
calculate *for* intend. *I don't intend to go.*
can *for* may
cham-pe'-on *for* champion
come *for* came. *He came yesterday.*
de *for* the
den *for* then
det *for* death
dey *for* they
different than *for* different from. (See page 75.)
dis *for* this
done *for* did. *He did it.*
don't *for* doesn't. *He doesn't care; they don't care.*
don't che *for* don't you
dooty *for* duty
double negative *for* single negative. *I have no more.*
drownded *for* drowned
dunno *for* don't know
effect *for* affect. *The climate affected his health.*
et *for* ate
except *for* accept. (See page 73.)
fer or fur *for* for
few *for* the expression of quantity. (See page 75.)
fing-er *for* finger
fit *for* fight
fowt *for* fought
funny *for* odd
gimme *for* give me
git *for* get

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good	*for* well. *He looks well.*
guess	*for* imagine or think. (*Guess*, for *think* or *fancy*, is a Yankeeism)
gwan	*for* go on
had	*with* ought. *You ought to go.*
hadn't ought	*for* shouldn't
haven't got	*for* haven't. *I haven't any.*
healthy	*for* healthful. *This climate is healthful.*
her	*for* she. *It is she.*
hern	*for* hers
him	*for* he. *I am he.*
hisn	*for* his
hisself	*for* himself
histry	*for* history (and other slurred pronunciations)
hoird	*for* heard
hoirted } hurted }	*for* hurt
I	*after* between. *He passed between you and me.*
illusion	*for* allusion. *He made an allusion to Homer.*
in	*for* ing (the mutilated ending)
in	*after* start. *He started to run.*
jist	*for* just
kin	*for* can
laid	*for* imperfect tense of lie (lay)
learn	*for* teach. (See page 76.)
leave	*for* let. *Let me go.*
less	*for* number. *I have fewer books than you.*
let	*for* leave. *Leave me.* (See page 76.)
like	*for* as. *He does as he pleases.* (See page 76.)
like	as a conjunction. (See page 76.)
like as if	*for* as if. *It looks as if it would rain.*
lookit	*for* look at or look out
love	*for* like
'm	*for* him, them
mad	*for* vexed or angry
me	*for* my
me	*for* I. *It is I. He passed higher than I.*
most	*for* almost. (See page 76.)

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mudder	*for* mother (fadder, brudder: father, brother)
mutual	*for* common. (See page 76.)
naow	*for* now
noo	*for* new
nother	*for* another
-nuss	*for* -ness
objective case	*for* possessive. *Mother objects to our going.*
of	*after* off. *Keep off the grass.*
of	*for* have. *He ought to have gone.*
of did	*for* have done. *He ought not to have done it.*
onto	*for* unto
party	*for* person
plural number	in reference to every, each, any, either, etc. *If anyone wants help, let him come here.*
propose	*for* purpose or intend. *I purpose to do right. I propose to see you.* (See page 77.)
proven	*for* proved. *It has been proved.*
quantity	*for* number. *I have a number of apples and a quantity of sugar.* (See page 74.)
quite	as an adjective in such sentences as *He is a good speaker.*
raised	*for* rose. *He rose from his chair.*
real	*for* very. *It is very good.*
reckon	*for* think. (See page 63.)
saw	*for* seen. *I have seen him.*
say or listen (or both)	as a preface to some remark
seeing that	*for* since or owing to the fact that. *Since you are ill, I will not go.*
seen	*for* saw. *I saw him yesterday.*
set	*for* past tense of sit (sat)
soar	*for* saw (the "r" trouble)
some	*for* somewhat. (See page 77.)
something	as an adverb. (See page 77.)
statue	*for* statute or stature
te-aye'-ter	*for* theatre
that	as an adverb instead of *so*. *The apple is so large I cannot eat it.*

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these and those to modify sort or kind. *This kind is what I want.*

this here, that there } *for* this or that. *This hat is prettier than that one.*

them *for* those. *Please give me those books.*

throwed *for* threw. *He threw the ball.*

tief *for* thief

ting *for* thing

took *for* taken. *He had his picture taken.*

tree *for* three

trew *for* through or threw

-unce *for* -ence

up *after* divide. *They divided the apple among them.*

ur *or* er *for* or

went *for* gone. *He has gone.*

wid *for* with

wot *for* what

wot-che *for* what you

wunt *for* won't

wunto *for* want to

wunst *for* once

wuz *for* was

yourn *for* yours

youse *for* you

Confused Words and Phrases. — The sound of bad grammar is more disagreeable than the sight of it. It is therefore important that our speech be grammatically correct. This means that in speaking, as well as in writing, words and phrases must be placed as closely as possible to the words and phrases they modify. Words, phrases, and clauses out of their natural order cause confusion and obscure our ideas. Such correlatives as *either—or*, *neither—nor*, *not only—but also*, *both—and* must be accurately placed. Pronouns must refer to definite nouns, must be placed as near as possible to them, and must agree

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in person, number, and gender with them. Verbs and subjects must be kept in agreement. Participles, especially when used at the opening of sentences, must have definite words to modify. The hanging participial construction, — "Arriving at the top of the hill, the meadow could be seen in its verdant beauty," — is one of the most confusing constructions in our language. In the example, "arriving" has no word to modify. The sentence should read, "Arriving at the top of the hill, I could see the meadow in its verdant beauty."

(1) If you would avoid confusion in word and phrase relationships, be sure to have one complete thought, and one complete thought only, in each sentence; hence, neither too much nor too little. This will give your expression *unity*.

There is too much in this sentence — John is a good fellow and I graduated from college with him, but he doesn't seem to succeed.

This is a better reading — I graduated from college with John. Though he is a good fellow, he doesn't seem to succeed.

These two sentences — I knew the robber was entering the house. I did not call out.

should be combined as follows: — I knew the robber was entering the house, but I did not call out.

The two clauses in this sentence lack relationship with one another: — John goes to school regularly and Mary makes good cake.

Each idea should be expressed in a single, independent sentence.

(2) If you would avoid confusion in word and phrase relationships be careful about modifiers, connectives, and reference. This will give your expression *coherence*.

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Modifying trouble — I have only three apples (*not*, I only have three apples)

Connective trouble — I studied hard but I failed (*not*, I studied hard and I failed)

Reference trouble — John told Jim to go to the store (*not*, John told Jim he must go to the store)

Trusting you will agree, I am
Sincerely yours, (*not*,
Trusting you will agree,
Sincerely yours.)

(3) If you would avoid confusion in word and phrase relationships, be careful to keep subordinate ideas in subordinate phrases and clauses and to place important ideas in important places in your speech. This will give your expression *emphasis*.

The emphatic parts of a sentence or of a longer piece of composition are the beginning and the end. Repetition, variety, and arrangement of ideas are devices for the securing of emphasis.

Emphasis by repetition — If at first you don't succeed, *try*, *try* again.

Emphasis by variety — I hate, loathe, despise, and abominate the man.

Emphasis by arrangement — Sink or swim, live or die, survive or perish (*not*, survive or perish, sink or swim, live or die).

In addition, the six following speech troubles should be carefully studied and your own shortcomings as a speaker checked up by them:

1. Avoid the "endless-chain" sentence — the connection of all your ideas by "and-a."
2. Avoid the use of "well-a," "why-a," "now-a," "say" or "say-a," "listen," within or at the beginning of sentences.

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3. Avoid the constant use of "then" after the subjects of sentences, — John went; *not*, John then went.
4. Avoid the constant use of the double subject, — *not*, John, *he* went.
5. Avoid the use of plural verbs with singular subjects, and *vice versa*.
6. Avoid the use of long complex and compound sentences unless you summarize them clearly at the end.

PROBLEMS

1. Compose sentences illustrating the correct use of the words defined on pages 73–77.

2. Select certain words from the list on page 313 that lend themselves to slovenly pronunciation. Pronounce them correctly and explain how and why the mispronunciation is likely to occur.

3. State the idea contained in each of the following sentences as briefly and as tersely as you can. Be careful, however, not to impair the central idea:

a. He observed that there was disorder and that some were pounding on the tables and that there was much confusion.

b. I studied extremely hard and this caused my teachers to commend me and to prophesy that I would probably pass.

c. They gave Tom the prize which so hurt Arthur that he not only would not speak to him but actually went out of his way to avoid him.

d. In my study of history it is noticeable that the church has always been friendly to the state in spite of the fact that the state has not always been friendly to the church.

e. On the whole, I should say that public speaking is a lost art, the printing press having taken its place.

f. The pupils requested permission to go to the fair, owing to the fact that it occurs but once a year, but the principal and teachers could not see their way clear to approve.

g. Taken all in all I think we have too many holidays, though of course one needs considerable rest interspersed with one's mental work.

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h. He is a wonderful artist and all the people love him and the papers praise him after his appearance.

i. His hat blew off and the car stopped for him to go and get it, but just as he stepped on the car to proceed on his way it blew off again.

j. When it came to a vote on the question for debate, all the boys stubbornly voted against the girls and all the girls against the boys, so that no fair decision could be reached.

4. Make a speech before the class reviewing the contents of this chapter.

5. Make a speech before the class, telling your classmates of errors in their speech and giving them directions as to how to correct them.

6. In a speech before the class compare writing with speaking, particularly from the point of view of common errors.

7. The following announcements were printed in all good faith in the advertising columns of various English newspapers, and, as a whole, they won a prize offered by a London periodical for the best collection of such specimens of unconscious humor. What makes them funny? Re-state each one correctly:

Annual sale now on. Don't go elsewhere to be cheated — come in here.

A lady wants to sell her piano, as she is going away, in a strong iron frame.

Wanted — Experienced nurse for bottled baby.

Furnished apartments suitable for gentlemen with folding doors.

Two sisters want washing.

Wanted — A room by two gentlemen about thirty feet long and twenty feet broad.

Lost — A collie dog by a man on Saturday answering to Jim with a brass collar round his neck and a muzzle.

Wanted, by a respectable girl, her passage to New York; willing to take care of children and a good sailor.

Respectable widow wants washing on Tuesdays.

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For Sale — A pianoforte, the property of a musician with carved legs.

Mr. Brown, furrier, begs to announce that he will make up gowns, capes, etc., for ladies out of their own skins.

A boy who can open oysters with reference.

Bulldog for sale; will eat anything; very fond of children.

Wanted — An organist and a boy to blow the same.

Wanted — A boy to be partly outside and partly behind the counter.

8. Look up the following words. Pronounce and define them correctly; then use them in sentences of your own composition:

data	unified	familiar
nomenclature	irreconcilable	alfalfa
ultimatum	patriotism	sedentary
seriatim	similar	meteorological

9. Make a speech before your class avoiding as many overused words and phrases as you possibly can. Then call upon some classmate to repeat the content of your speech, in different but equally good language.

10. Consider yourself a physician. Treat each of the following sentences as a patient. Diagnose for trouble in Unity, Coherence, and Emphasis. Then work the cure:

1. I like him very much and he plays beautifully.
2. Escaping the snake by a hair's breadth, it ran into the barn.
3. The man suddenly entered staggering to the astonishment of all.
4. John's father did much work before he was up.
5. I emphatically denounce the man who had dishonored his flag.
6. He voted twice but his voting being observed by detectives, he was arrested and both votes were ignored.
7. Your food should be eaten slowly instead of your eating it this way.
8. The boy not only went to school but also to the factory.

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9. Neither had he any peace at home nor did he feel happy in his work.
10. I took good care of the kitten and it died.
11. Going into the store, the sign appeared to me to be crooked.
12. I only want a glass of water and I am very thirsty.
13. The building having been burned they had to secure quarters elsewhere.
14. Getting home from school quite late, my mother scolded me.
15. He saw a large automobile this morning going to school.
16. I only love her.
17. Weep and you weep alone; laugh and the world laughs with you.
18. Two birds in a bush are not worth a bird in the hand.
19. I'll go with you if you don't hurry up.
20. He was a man to be proud of and whose death will make him seriously missed.

11. Explain the difference between

observe	and	see	freely	and	fluently
public	and	free	lazy	and	indifferent
furniture	and	table	careful	and	finicky
woman	and	sister	patient	and	dull
successful	and	prosperous	flag	and	pennant
chair	and	bench	book	and	pamphlet

Breathing. — The vocal cords are themselves mute and dumb. It is the play of breath upon them that makes them *vocal*. Naturally, if the breath is improperly inhaled and exhaled, defective voice will result. If we would keep our voices in the best condition we should take deep, long breaths of nothing but purest air. Short, fluttering breathing makes the voice thin, weak, husky, and nasal; full deep breathing makes it round and full and resonant. Moreover, voice exhaustion is caused almost entirely by improper breathing. On the other hand, there is prac-

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tically no limit to the use of the voice if one breathes correctly.

There is in our bodies, just below the lung cavities, a divisional muscle called the diaphragm. This muscle acts as a bellows or regulator of our breathing, if we permit it so to act. When we inhale a long, deep breath, the diaphragm presses downward and outward; when we exhale, it moves in the opposite direction. With proper breathing, therefore, this muscle forces the impure air out of our lungs and fills them with fresh, pure air. But if we breathe in short, quick puffs, in the upper part of the lungs only, there is no such expulsion of bad air and refreshment with new. Diaphragmatic breathing must therefore be insisted upon if we would have good voice.

When it is said that a person's voice is bad, the critic usually means that his breathing is bad. We in America are much ridiculed abroad for our thin, nasal voices.

> "The Yankee is known by the voice he emits,
> Which sounds like the tin that the street-crier hits."

That is what they say of our voices — and justifiably. But we can live down this reputation if, when we speak, we always

1. Breathe correctly.
2. Stand and sit erectly.
3. Open the mouth widely.
4. Keep the throat easy and open, not tightened or tense.
5. Speak slowly and distinctly.

Naturalness. — Speakers sometimes suffer from nervousness. There is no hard and fast rule by which ease in speaking may be acquired. If there were, the mere statement of the rule would be of little value. There are,

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however, three very distinct helps for overcoming nervousness:

1. Do not shrink from speaking opportunities. Welcome every chance you get to speak and make use of it.
2. Breathe correctly, as suggested above, and you will gain self-control, poise, and power to ignore any nervousness you may feel.
3. Feel an interest in any subject that you may be called upon to discuss. Lose yourself in your subject, forget everything else.

As soon as speech becomes conscious of itself, it becomes ineffective. Conscious effort to make it one thing or another will result in failure. Every speaker must first be himself. He must be naturally and frankly before people just what he is when he is not before them. Remember, no "quick change" is required when you are called upon to make a speech. *You* are asked, not somebody else.

Gesture. — By gesture is meant the use of the various parts of the body, usually the hands, as an aid to what we have to say. A nod of the head, a twist of the body, stepping in one direction or another (a lecture was recently given on "The Use of the Feet in Speaking") are all forms of gesture. But the hand is the one part of the body usually called into assistance in gesturing. It is said that the more uneducated a person is, — the nearer to the animal, — the more dependent he is upon gesture as an aid in making himself understood. Fundamentally, this is true. But it is also true that *natural* gesture not only aids but also enforces speech to a much greater degree than mere voice can. Indeed, some gesture is far more expressive than some speech. The shrug of the shoulder,

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common in the south of Europe, has never yet been fully translated into speech; a turn of the head, a movement of the eye, a pucker of the lip may each convey a volume of meaning that mere words are powerless to express. So do not ignore gesture, especially if you feel like using it. It may do much toward making clear what otherwise would not be understood.

There used to be many rules for the use of the hands. The chances are that, if you honestly feel like using your hands to enforce your thought, you will do so gracefully; that, if you use them without feeling that you should, you will gesture awkwardly. When you talk to your fellows in conversation you invariably use gestures to some extent. They "come" naturally, because you are so interested in your subject that you cannot hold them back. The same attitude should exist in your presence before an audience. Do not forget that actions speak louder than words. Do not forget, either, that as natural action or gesture will enforce your words, so unnatural action or gesture will detract from them.

Sound Formation. — If you will practice pronouncing a few sounds very slowly before the mirror, you will be surprised to see what an important part the tongue, the teeth, and the lips play in the formation of sound. It will be seen that all three must be used together in proper subordination. If you try to make certain sounds by using one of these organs and allowing the other two to remain inactive, you will get a very unsatisfactory result. So perfect have some people become in sound formation by the use of the tongue, the teeth, and the lips, that they can understand a speaker by looking at him — they *see* his speech. In China a few years ago the author of this

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book met a Chinese scholar who was so skilled in visible speech that, though he knew no English whatever, he could understand the language when spoken correctly. He had mastered the physical formation of sound.

The careful formation of the sounds of speech enables a speaker to make himself heard distinctly at a great distance. It also obliges him to speak at the proper rate. Nature has attended to this matter in the creation of her various sounds. If they are slighted in their formation, they will not carry. If you have ever spoken through a megaphone, at a ball game perhaps, you have been forcibly made aware of the fact that absolute distinctness is dependent upon speaking slowly and forming your speech sounds accurately.

Pausing and Phrasing.— We think in groups or phrases, not in one straightaway, monotonous drive. There are long, inactive pauses in our thinking processes. If there were not, we should die of thought exhaustion. Therefore, we should speak in phrases and we should not be afraid of an occasional pause. Thus shall we give our hearers an opportunity to "pack away" what we say to them; we shall relieve our speech of monotony; we shall be given proper place and time for breathing; we shall be able to subordinate our ideas properly one to another. By a skilful phrasing of speech, the dependent clause of a complex sentence can always be discerned by an audience. More than this, every simple mark of punctuation can be made distinctly audible by carefully phrasing sentences according to the thoughts they express and by systematically pausing between their various parts.

The pause is of great value in securing accent or emphasis upon certain points of speech. After a rhetorical question,

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for instance, it serves as a silence of gold. Mark Antony's "I pause for a reply" indicates that he well knew the value of the pause as a speech device. After a challenge, a question, or a witty epigram, a pause is essential in order that the echo of the thought may entirely die out before a new one is introduced, and in order that the importance of the phrase may impress itself upon the hearers.

Voice Range. — The sin of sins on the part of a speaker is failure to make himself heard. Fear, indifference, and affectation are the three principal causes of inaudible speaking, — the fear caused by nervousness, the indifference caused by inconsideration for others, the affectation caused by false modesty. Breathing, pausing, phrasing, naturalness, correct formation of sounds will all aid in making the voice heard. In addition there are these aids: —

Pitch means the tone of voice. To speak constantly in one tone makes speech monotonous. Everyone's speaking voice has a range of several tones, perhaps a whole octave. The best tones for being heard should be discovered and used, just as a singer discovers first whether he is tenor or bass, and then cultivates his voice. A tenor may be "worked up"; a bass, "worked down." Thus the voice range is increased. But the key in which a singer prefers to sing is that one in which he can secure the best effects. The speaking voice cannot, of course, have the wide range of the singing voice. But it has some degree of range and by making studied use of it a speaker may cultivate variety of tone and the power of making himself heard.

Placement of the voice means adapting it to audiences of varying sizes and placing it in any part of the auditorium desired. The human voice may be played

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around an auditorium very much as the music of a pipe organ — now at the front, now at the rear, now at either side, yet clear and distinct everywhere in the auditorium. Learn to gage distances when you are speaking. Move your head slightly from side to side so that you may spread your voice in a semicircle, which is the shape of most auditoriums. Also move your head slightly up and down, so that people in the galleries may hear. Adjust your voice to the size of the audience to which you are speaking. Do not use a parlor voice in a large hall, or an open air voice indoors. The voice has many different sizes. It must be adjusted to the physical conditions of speaking as well as to the content of the speech. A whisper, correctly uttered, may be of such distinctness and placement as to be perfectly audible to an audience of five thousand people. A voice may be so loud that the words themselves cannot be understood in the first row. Mere loudness is usually a hindrance to intelligible speaking. It deafens, but it does not deliver distinct sounds.

Rate means the speed of speaking. If you speak too rapidly, you simply pile sound upon sound with the result that nothing but confusion is left in the ears of your hearers. There is practically no need whatever for rapid speaking. A common mistake is made in believing that the utterance typical of certain emotions should be rapid. But the emotions are not rapid; they are intense, dynamic, vigorous, earnest, — "dead-in-earnest," — and have only the *seeming* of rapidity. The effect of rapid speaking may easily be produced by intensifying the voice, by making it explosive, by speaking with earnestness and vigor, by giving it staccato lightness and precision. But rapid speaking itself is in most cases a punishment to the listener. Of course,

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all phrases must not be spoken at the same rate, but the voice, in this matter as in others, must reflect the flow of thought. The philosopher talks more slowly, naturally, than the foreman who is directing workmen. The one is a passive or reflective speaker; the other is an active speaker. Each speaks as he does as the result of the thinking process within his mind.

Inflection means the modulation of the voice. By modulating the voice, — by coloring its tone, — a speaker may indicate to his hearers that he is asking a question, or giving a command, or exclaiming, or approaching the end of a paragraph, and so forth. The rising inflection commonly indicates the question. The falling inflection denotes declarative statement or completion of thought. The sustained or continued inflection of the voice indicates suspense and incompletion. If these various inflections are confused by the speaker, the result will be confusion on the part of the audience. The ordinary conversational speech of certain foreigners is so differently inflected from our own that, unless we pay careful attention to what they are saying, we are obliged to ask for repetition. Inflect your voice as your thought prompts you to do. When your thinking is suspended and inconclusive, sustain the voice. When it is definite and determinate, lower the voice. When it is puzzled or interrogative, raise the voice.

Inflect your voice also in order that you may convey to your audience the proper subordination of ideas. Make the italics in your thought clear by means of your speech. Make the parenthetical items of your thinking processes stand off and apart by inflection. In other words, make clear the qualities of your thought by the proper inflections of your voice.

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Stress is vocal accent or emphasis. What accent is to pronunciation or what emphasis is to word groups, stress is to speech. It is important to indicate to an audience just what portions of the thought you are expressing are important. This is done by tapping certain words harder than others with the voice. All words should not be pronounced with the same force any more than all the syllables in a word should receive the same accent or all the words in a sentence the same emphasis. The salient points in our thoughts are connected by minor ideas. In exactly the same way certain words in our language are only connectives, not containers. The containers must be stressed in speech. The connectives need not be. Perhaps you may have heard some one speak who stressed all words, or nearly all words, equally. If so, you will recall that you were unable to discern which of his thoughts he considered important and which relatively unimportant. He was not only monotonous, he was misleading, as a result of the improper stressing of his speech.

Sincerity in Speaking. — Mean what you say; say what you mean. Make your voice reflect your interest in the subject on which you are speaking and the feelings you have upon it. Be forceful, direct, and earnest. Be proud of your voice and of your power to use it.

On the other hand do not permit enthusiasm to run away with you, to consume you. To be continuously forceful and earnest weakens effects and makes people suspect your sincerity. Radiate power in reserve. Give the impression that you are speaking with restraint, that you have much more force and power in reserve than you care to set free. Always aim to give the impression that you can do even better, — as of course you can!

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PROBLEMS

1. Sit erect and breathe in unison while some one counts.

2. Read the following passage in high pitch and then in low. Explain the difference between the two readings:

The Lord is my shepherd; I shall not want.

He maketh me to lie down in green pastures: he leadeth me beside the still waters.

He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.

Yea, though I walk through the valley of the shadow of death. I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.

Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.

Surely goodness and mercy shall follow me all the days of my life; and I will dwell in the house of the Lord for ever.

3. Read the following passage as rapidly as you can; then read it very slowly, and then as you think it ought to be read. Explain the effect of the different readings upon the passage:

Shy. To bait fish withal. If it will feed nothing else, it will feed my revenge. He hath disgraced me and hindered me half a million; laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies; and what's his reason? I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge.

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The villainy you teach me, I will execute; and it shall go hard but I will better the instruction. — *Shakespeare's The Merchant of Venice.* Act iii, scene i.

4. Read the following passage with proper pause and phrasing. Have a classmate place punctuation marks and italicized words in order on the board as he "hears" them from your reading.

It doesn't much matter about your name
And nobody cares for your gold
It's of very small moment the blood you claim
Or the college degrees you hold
It's a trivial detail whence you came
Or the places that you've declined
It's of little importance about your fame
Or the people with whom you've dined

And it's merely an item the creed you cite
And your clothes are of small account
It's not so momentous the ills you fight
In quality or amount
But there is one thing the world has a right
To ask and to know about you
Not what have you done with ardent might
But what are you going to do

5. Whisper the following words but make them heard by every one in the room: *while, large, whimper, interesting, consequently, Mesopotamia.*

6. Pronounce the following distinctly:

(*a*) fā, dá, pā, tō äh.
(*b*) a, e, i, o, u (with their various inflections; see dictionary).
(*c*) do, re, mi, fa, sol, la, si, do.

7. Criticise some speaker from the points of view of brevity, inflection, pitch, rate, phrasing, posture, gesture.

8. Pronounce the following accurately:

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Bob	Mary's shawl
bomb	Billy Young
chirp	indefatigable
blurb	several
hurt	Niagara

9. Practice pronunciation of the vowel sounds in their variations, in both quick and slow time.

10. Read the following with correct pitch, accent, and inflection:

An Austrian Army awfully arrayed.
What is so rare as a day in June?
And would you now cull out a holiday?
Go tell your slaves how choleric you are.
A Daniel come to judgment.
Hold off! Unhand me! Grey beard loon!
Roll on, thou deep and dark blue ocean, Roll!

11. Read the conversation from some novel and indicate throughout just where the breathing places are and just what the pauses and phrasing, rate and pitch, should be.

12. Read the following, aiming to make the sound count for all it is intended to convey:

"To whit! to whee!"
The canary, said he;
"To whit! to whoo!"
The owlet said too.
Then the chitter and chatter
And the pitter and patter
Throughout all the dell,
Stirred up such a clatter,
That the deer could not tell
What all was the matter!

13. The following answers were written to a series of questions asked of pupils of your own age:

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a. Why were such bad mistakes made in them, do you suppose? Are they the result of inaccurate pronunciation on the part of the one who asked the questions, or of defective hearing on the part of the pupils?

b. State the question which each one is intended to answer.

c. State the answers correctly.

1. There were no Christians among the early Gauls; they were mostly lawyers.
2. Geometry teaches us how to bisect angels.
3. A blizzard is the inside of a hen.
4. A vacuum is a large, empty space where the Pope lives.
5. A circle is a round, straight line with a hole in the middle.
6. Sixty gallons make one hedgehog.
7. Georgia was founded by people who had been executed.
8. A mountain range is a large cook stove.
9. Achilles was dipped in the river Styx to make him normal.
10. Pompeii was destroyed by an eruption of saliva from the Vatican.
11. Typhoid fever is prevented by fascination.

The Forms of Speech. — There are two general types of speaking, *prepared* and *unprepared*. Prepared speaking is speaking from memory words that have formerly been written and memorized for an occasion. Unprepared speaking is speaking on the spur of the moment, or with only a few minutes at command for formulating a talk in the mind or jotting down a few notes. It is sometimes called *extempore* or *impromptu* speaking (see page 75). It is with unprepared speaking that we have to do very largely in all our speaking about work. It is therefore unprepared speaking that is treated principally in this book.

Conversation, story telling, explanation, description, debate, announcements, introductions, presentations, accept-

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ances, business talks, dictation, are some of the forms of unprepared speaking with which we should be familiar if we would meet many of the speech situations and emergencies that are sure to arise in connection with our work.

Arrangement of Material. — Before thought is expressed it should be ordered or arranged into form that will make it easily intelligible. This may not be possible in impromptu speaking; it is possible only to a degree in extempore speaking. But if the habit of arranging thought is cultivated in those cases in which we know shortly beforehand that we are to be called upon, we shall be able to meet almost any speaking emergency with ease and satisfaction, for we shall have formed a valuable habit. It is well to decide just what order of treatment we are going to follow. The points can be arranged in the mind on very short notice and the language will consequently come more easily. Some definite plan must be followed, even though it may not be the best one — the one we would use were we writing the speech for memorizing and future delivery.

The principle of arrangement applies with equal force to the smaller units of expression. The arrangement of words in a sentence and of sentences in a paragraph is important if we would secure *variety* in our speech. Words of equal length and of similar sound should not be placed closely together, unless deliberately so placed for figurative purposes. Long sentences should be interspersed with short ones; compound sentences with complex and simple ones; loose sentences with balanced and periodic ones. Sentence beginnings should be varied. The use of "he" or "their" or "the" at the opening of

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several sentences in succession is tiresome. Start your sentences sometimes with phrases, sometimes with dependent clauses, sometimes with conjunctions and prepositions, always being careful of their construction, and you will add the spice of variety to your speaking.

Conversation is a gift, just as certain a gift as music or painting. Frequently it is referred to as an *art.* It is one of the radiations from a distinguished personality. Johnson, Coleridge, Emerson, Lady Wortley Montagu, Mme. de Stael, were great personalities. They were likewise great conversational artists. Conversation cannot in any sense be prepared. It must be spontaneous and unconscious of studied effort. Its sparkle and readiness and engaging qualities are the reflection of a mind that is sparkling and radiant and engaging.

Strangely enough, one of the most important elements in conversation is *silence.* If you do not know how to be silent you may never know how to converse. And silence implies politeness,—giving others an opportunity to speak and being respectful and attentive to what they have to say. Over-eagerness to speak, which leads to a breaking into the conversation of another, is very impolite. If you have anything worth saying, it will lose nothing whatever by waiting.

In America and in European countries much is heard about "keeping up the conversation" at social functions. This is a sad reflection and it begs the whole question. If there is nothing to converse about, keeping up the conversation results in mere chatter. In Japan they are not afraid of "conversational silences." Long lapses in the conversation are considered but natural and they cause no embarrassment whatever. This is the natural attitude.

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Our thoughts do not flow in a constant stream, but sometimes rapidly and sometimes slowly or not at all. Our conversation, then, should follow our thought naturally and unconsciously. He is a coward who is afraid of his own silence in the presence of others.

To be enjoyable, conversation must be pointed, terse, and opportune. The commas and semicolons and dashes and other marks of punctuation must be heard in and through it (see page 290). It must follow cues almost as closely as do the actor's lines. Only by doing this does it show proper regard for the contributions others are making to the general subject of conversation.

Cultivate conversation with your classmates on a wide variety of subjects. Keep in mind the few points here mentioned. While you may not be a gifted conversationalist, you may nevertheless be a respected one, and that is an achievement highly worth while.

The *conversazione* is the name given to a social exercise in some European schools and to a social function in European countries. The object of the one is cultivation of conversational power; of the other, enjoyment of that power. It might be well to establish conversational clubs in our schools, in which informal conversation about school affairs might be politely indulged.

Story Telling. — It has been pointed out that the emphatic points in a statement or sentence are the beginning and the end. Emphasis should fall at exactly the same place in the larger units of expression. Start your story with some striking statement or with one that is sure to excite interest and suspense. Then develop the points, one by one, chronologically, and keep the big event, the climax, for the last or nearly the last. The fol-

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lowing plan observes this rule. Turn the points around and see how ineffective the story becomes.

1. John falls into the river
2. The fellows jump in to save him
3. They are poor swimmers and John is losing breath
4. Rover, barking on the shore, thinks they are playing a game
5. Suddenly instinct seems to tell him John is drowning
6. Rover saves the drowning boy

Drawing a Word Picture. — If you are called upon to describe a scene or a picture to some one, begin by stating the most general point of view, and then treat of the points in your picture in increasing remoteness. This, being the natural method of the process of eye-seeing, is best adapted to making the mind see. It is in this way that you see a picture: first, a great mass of color, perhaps, or a great number of figures; then, a detailed grouping and individualizing of the various elements of the picture; and then, a complete and satisfying impression of the whole. It may be necessary to state your position or point of view, — the place from which you saw a certain thing. If you move about, your movements should be indicated at certain points in your speech.

THE FACTORY

General view: (from the hill) Like a huge drygoods box with holes in it

Special view: (coming closer)

1. A huge oblong building of concrete
2. Ten stories high
3. Hundreds of windows
   (*a*) Seemingly much more window space than wall space
4. Roof garden, recreation field, music stand

Impressions: A cool, light, delightful place in which to work

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Telling How and Why. — To tell how something works, how a machine is operated, how to make something, how to go somewhere, etc., — this is the most useful as it is the most common form of extempore speaking. It is the one kind, too, by which you can be most definitely tested. The results of your explaining power are measurable. If, after you direct a man somewhere, he does not reach the place, you are probably to blame. The order of natural procedure should be carefully followed in all explanation. "Begin with beginnings and end with endings" is the good old rule. Plans for different kinds of explanations are to be found on page 204 and following. They are as important for spoken as for written expression.

Debating. — Informal, conversational debate has a twofold value. It will test your conversational politeness; it will test your ability to array the points of an argument in proper and effective order and to state them with telling power. One of the best ways of beginning a debate is by means of conversation. If sufficient interest attaches to the conversational discussion of a question, you are justified in framing it formally into a subject for class debate. Let us suppose that we have conversed with one another on "The Pensioning of Employees," and that interest justifies us in putting the subject into the form of a question for debate, thus,

Resolved: That industrial employers should establish and maintain a pension plan for their employees.

There must be two sides to this, as to every question. Those who are in favor of the question as stated argue the affirmative; those who are against it, argue the negative. The plan for debate is called a *brief*. The principal points of this, as of any brief, are indicated below in skeleton or

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"dummy" form. The details, bearing upon this particular question, should be furnished by pupils.

I. Statement of question
II. Introduction
    1. Origin of question
    2. Importance of question
    3. Definition of terms in the question that may be confusing
    4. "Weeding the question," — stripping it of all irrelevant matter that may be suggested by its terms but that does not properly belong to it
    5. My position on the question, — affirmative or negative
    6. Statement of issues, — of the points I shall make for or against the question
III. Discussion
    1. Start with an emphatic argument
    2. } Follow the argument with as many points as are necessary to *cover* the question entirely
    3. }
    4. } Take up the points in logical, regular order
    5. }
    6. State here arguments from authority and experience, — arguments for or against the question that are taken from actual authority and experience of others or yourself
IV. Conclusion
    State here exactly the points you have proved, and draw your conclusion of proof
        Having shown that
            1. This is true
            2. This is true
            3. This is true, etc.
        I therefore conclude that industrial employees should (or should not) . . .

The use of the complex sentence is one of the most important weapons in making your argument count. A statement must always be followed up with a reason, —

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I believe that he will fail, for
a. he is lazy
b. he has not studied
c. he has been ill

Here, the independent clause, linked to three dependent ones by the subordinate conjunction "for," is followed up in proper argumentative style. Such a form secures coherence in your talk and enables hearers to follow you more easily than they otherwise could.

Refutation of an opponent's argument should be collected all along the course of the argument. It should be presented politely and point by point just before the close of the debate. To reënforce and impress your own conclusions you are permitted to repeat the conclusion or summing up of your original speech in the debate. It is a good plan to organize the contents of your refutation briefly as follows:

1. Explaining points in your argument that have been misunderstood or misinterpreted by your opponents.
2. Supplying any important material that has been omitted by either side.
3. Calling attention to the particular weaknesses in the arguments of your opponents.
4. Re-enforcing the salient points in your own formal summary of your side of the debate.

Parliamentary Order. — Meetings must be conducted with precision and orderliness if the most is to be accomplished by organization. Anyone with enthusiasm for a subject or a line of action may call a meeting and act as temporary chairman. After stating the purpose for which organization is desired, officers should be elected and committees appointed. The officers are president,

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vice-president, secretary, treasurer. The committees are appointed by the president for whatever lines of investigation are considered necessary. One of the first committees named should be deputized to draw up a constitution, if the organization is to be permanent. The first-named, in the appointment of a committee, usually serves as chairman. The order of business at a meeting should be about as follows:

1. Call to order
2. Reading of reports
   a. Secretary
   b. Treasurer
3. Committee reports
4. Unfinished business
5. New business
6. Special exercises (if any)
   a. Readings
   b. Music
   c. Speeches
   d. Debate
   etc.
7. Adjournment

This, of course, presents the order of meetings in but the briefest outline. It will be found sufficient guidance, however, for class meetings and for the average meeting of employees. For fuller detail in matters pertaining to parliamentary procedure, Roberts' *Rules of Order* should be studied.

A motion should be simple and contain but one principal idea. "I move that the report be accepted," is good. "I move that the report be accepted, that it be printed, and that it be circulated by the society to all members and friends," is not good; it contains too much and is therefore

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confusing. One motion had better be made for its acceptance; another for its printing and circulation. A motion should be seconded at once by some one who approves it. No discussion must be permitted between a motion and its second. Then the president should say: "It has been moved and seconded that, etc. Is there any discussion?" At this point, discussion may be freely indulged, the president holding the speakers to the question, allowing no interruption by others, and limiting all speeches to a certain time, if he sees fit. When the discussion is done, he asks, "Are you ready for the question?" Then the vote is taken, announced by the president, and recorded by the secretary.

Announcements. — Prepare announcements briefly in your mind, or by jotting down points on a slip of paper. Be accurate; omit nothing of importance; emphasize the essentials. If you are announcing a meeting, state

1. Occasion
2. Purpose
3. Place
4. Date
5. Hour
6. Terms of admission

Perhaps it may be necessary to add to these points directions for reaching the meeting place, notable people to be present, what speeches are to be made, how the money is to be used.

So much depends upon the individual announcement that it is impossible to state here an outline form that will cover all announcements. It frequently happens, however, that an announcement that includes all the essential points is obscured by too great insistence upon full attendance

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or by too elaborate an appeal to the enthusiasm of the hearer. Get your announcement definitely made first. Make your appeal afterward.

Good

The second game of the season will be played with Boys' High School at Granger Field next Saturday afternoon at 3 o'clock sharp. The admission price is only ten cents.

Don't forget: Boys' High School, at Granger Field, next Saturday afternoon at 3 o'clock. Keep that date open; everybody be there.

Bad

Come out and support the team, fellows. It needs your support, particularly early in the season. Now, next Saturday afternoon we play Boys' High School and we have a good chance to win if you come out and support the team. Come out to the game and cheer. It's only ten cents, fellows, and all of you can afford that. Now be at the game and cheer the boys on to victory.

Introductions. — In introducing one person to another be sure to pronounce the names distinctly. This simple form is the best: "Mrs. Ferguson, this is Mr. Evans." Always name the woman first, when introducing a man and a woman. Sometimes a phrase of identification may prove helpful in making an introduction. It may serve as a point of departure in conversation: "Mrs. Ferguson, this is Mr. Evans. Mr. Evans is singing at the Metropolitan Opera House this season."

"Permit me to introduce," "I take great pleasure in presenting to you," "I have the honor to present," and other such elaborate introductions are rapidly going out of use. On being introduced to anyone it is quite proper and sufficient to say simply, "How do you do?" It is hack-

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neyed and affected to say "Delighted" or "Happy to make your acquaintance."

Superintendent William H. Maxwell of New York, introducing President Roosevelt to the National Educational Association in convention some years ago at Asbury Park, said simply, "Ladies and Gentlemen of the National Educational Association, the President of the United States." He received wide favorable comment for his tactful and appropriate restraint in making this introduction. Never embarrass a speaker or an audience by a too elaborate introduction, particularly if the speaker is well known. It may be well in your introductory speech to

1. Speak of the occasion of the meeting
2. Tell of the work your guest has done
3. Express pleasure in having him with you

and it is quite necessary to

1. State his subject clearly
2. State his name clearly

This done, just add, "Ladies and Gentlemen, Mr. So-and-So." Then remain standing until the speaker says, "Mr. Chairman," bow in reply, and take your seat.

Your knowledge of or relation with the speaker you are introducing may justify you in a brief reminiscence or in the indulgence of a bit of humor. But you must be restrained even in this. Remember, the audience is not expecting a speech from you. When the speaker has finished, you may thank him and briefly express the pleasure you have had in listening to him. You should stand as soon as he has finished, before he has resumed his seat. It may add to the general politeness of the occasion if you shake his hand.

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Business Talks. — Look your man straight in the eyes and speak clearly, directly, and definitely to him. By no means waste time with irrelevant conversation. See at once the interest that radiates from his office furnishings and surroundings. Ingratiate yourself by speaking of something that is certain to be of interest to him. Refrain from making flat, final, irrefutable statements, such as, "This is the finest piece of silk made." Such expressions justify the suspicion they suggest. Show what you have to show, by all means, but do not flaunt it. Talk about what you have to show, but do not boast about it. Ask questions as well as answer them intelligently. Remember that sellers may learn as much from buyers as buyers from sellers. Forget that you want something. Merge your interest in the subject with that of the man you are talking to, and a definite and satisfactory result will follow.

If you are a salesman, a careful description of your commodity, an explanation of its working, perhaps a story of a single instance of its accomplishment, will all help in placing it clearly before an individual or a group of individuals. Models and diagrams should be used in connection with the talk. At the close of your exposition, show a readiness to answer questions with brevity and accuracy. Be patient with objectors and fault-finders. Under no conditions must you allow yourself to become nettled or confused.

Whatever the business talk you are required to make, — from the personal interview with your employer regarding a promotion, to the speech before the employees at noon hour, urging them to buy a book, — make it pleasantly and congenially. Adjust yourself readily to the temperament of another person, to the environment of a group.

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To summarize by points, your business talk should follow these main lines; it should

1. State exactly who and what you are
2. Tell what you want or what you have to sell
3. Set forth special qualities
4. Have models or charts or samples of the things you can do or are interested in
5. Tell exactly what has been accomplished
6. Answer questions
7. Explain the terms or make the proposition

Presentations. — Call to the front the person to whom the presentation is to be made. Tell

1. His many good qualities
2. How much his services have been appreciated
3. Your reason for giving him a gift
4. What the gift is
5. "In behalf of my classmates, please accept this ——, which carries with it every good wish we can possibly have for you."

Acceptances. — Like presentations they should be brief and to the point. Do not say you are "overcome" or "overwhelmed" or the "victim of an unexpected surprise." Simply

1. Thank the donors
2. Assure them of your appreciation
3. Tell them what place the gift will always have in your heart

Dinner Speeches. — Dinner speeches are commonly called *toasts*. They differ from other types of occasional speaking only in that they are usually more lively, more sparkling, more good-humored. Good, apt jokes are of great value on dining occasions. But the joke is a much-abused agent of humor. To have genuine value it must be apt and spontaneous. "That reminds me," as an intro-

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duction to a joke, is not only hackneyed and overused; it is very frequently a falsehood. It often means that the person using it has prepared himself in this type of humor. Now, the joke is the one type of humor that will not stand preparation. It belongs to the store of man's accumulated wisdom, subject to call on immediate notice. Clever sparkle of wit and repartee are far better agencies for enlivening a dinner or other social function than the joke. They require native ability, however, and cannot be assumed without considerable danger.

The chairman of ceremonies at a dinner is called *toastmaster*. He should be one who has ready wit and social tact. In calling upon speakers he should introduce them humorously but of course unoffendingly. If he is a well-selected toastmaster, he will know intuitively where fun ends and ridicule begins. He should be fully acquainted with the occasion of the dinner and should know or know of the principal guests and speakers. If the dinner is given to an individual, the toastmaster should call upon that person for a speech last. If the dinner is very formal the toastmaster usually makes speech assignments beforehand and speakers come prepared.

Decisions. — Probably no form of *extempore* speaking is so generally abused as that of rendering decisions on contests, debates, and so forth. The judge who is called upon to announce the decision uses his opportunity too freely, as a rule, for the purpose of airing his own views on a variety of subjects. He often makes of it a little game to see how long he can tease his audience without creating impatience by delaying the decision. This of course is in bad taste. Announce your decisions briefly and with certainty. The following may be used:

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1. The pleasure of listening to the debate
2. A few criticisms
3. Congratulations to all speakers
4. Explanation of prize to be awarded
5. Decision

Dictation. — Thoughts occur to us in groups. They are so expressed in words. They should be similarly dictated to others, to be taken down by them. Groups of phrases or clauses stick together, not only in our own minds but in the minds of others. Therefore, in order to convey our thoughts to another, we must group them in a natural manner, or they will not be readily grasped. Even in dictating word by word for stenographers, the occasional natural pauses are essential in order that the copyists may get not only words but ideas as well.

Clear enunciation of sounds and correct pronunciation are likewise necessary if accurate results are to be achieved in dictation. Slurred pronunciation, misplaced accent, or inaccurate sound-value in dictation may lead to serious error. To slight a syllable in such words as *history*, *theory*, *really*, etc., may confuse a stenographer so that she will be unable to make a satisfactory transcription of her notes. Moreover, if the ear become accustomed through dictation to hear words mispronounced, the eye will in turn begin to see those words wrongly, and habits in incorrect spelling will be formed that will be very hard to overcome. To dictate *ā-dult* for *a-dult*, *ŏ-ral* for *ō-ral*, *foirst* for *first*, *horspital* for *hospital*, is to spread contagion in mispronunciation and in consequent misspelling that will be difficult to arrest.

In conclusion, then, dictate in thought-units; syllabilize

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words distinctly; accent syllables properly; give letters, particularly the vowels, their accurate sound values.

Criticism. — Criticism is of two sorts, favorable and unfavorable. Too often the word itself is allowed to connote adverse criticism. It will be helpful to all alike in this matter of speech making, if they will criticise one another kindly and helpfully. The following plan is suggested for this work in the classroom:

1. Posture
2. Gesture
3. Voice
4. Subject matter — how treated
5. Pronunciation of words
6. Formation of sentences
7. Arrangement of material
8. Emphasis of salient points
9. Omissions and irrelevances
10. General merits as a speaker

Telephoning. — "This is Mr. So-and-So" should be your first words over the telephone, when you are called. This permits the person calling you to proceed directly to business. Do not interrupt him while he is stating that business. It is a good plan to have pencil and pad at hand so that you can note points, in the case of a long conversation, and answer them in order afterward. Interruption of conversation is never so intolerable or so impolite as over the telephone. Indicate by voice inflection when you are through speaking. Always speak slowly, in natural voice, and sound your words accurately, if you would be easily understood. Close your telephone conversation with a polite "good-bye," never curtly or hurriedly. Follow carefully the rules set down in the preface of the Telephone Book when you are using the telephone.

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PROBLEMS

1. Some, if not all, of the terms below should be of interest to working people. Select two or three and prepare a speech to be delivered before your class, showing just how your selections bear upon the worker and his life:

advertising
agencies
associate
benefits
capital
child welfare
church
citizenship
clothing
commerce
competition
conversation
commission
community
courts
crime
drink
education
employees
employers
English
environment
farming
fire prevention
foreign policy
free trade
good roads
happiness
health
holidays
homes
hospitals
hours
immigration
improvements
investment
legislation
libraries
licensing
light
lodges
lunch
machinery
manufacturing
markets
milk
music
naturalization
newspapers
noise
parties
peace
pensions
pictures
playgrounds
police
polls
postal laws
prices
prisons
production
protection
race
reading
recreation
rent
rest
safety devices
saloons
schools
selling
service
sewage
shelter
sickness
skilled labor
smoke
society
strikes
tax
teachers
tenements
tobacco
traffic
trade
trees
unions
vote
wages
war
water
weather reports
women workers

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2. Members of a class may have a very helpful and interesting recitation talking to one another on the subjects listed below, one acting in one capacity and one in another:

Renting a house
Paying a bill
Collecting a bill
Giving an order
Requesting an increase in salary
Requesting a promotion in position
Apologizing to some one
Selling some article
Soliciting an advertisement
Borrowing something
Displaying goods
Asking some one to address your school
Arranging a game between two teams
Explaining how an accident happened
Buying tickets for the circus
Asking a tenant to vacate
Telephoning to some railroad for information
Requesting permission for a class to go somewhere
Joining the boy scouts
Joining the camp-fire girls

3. Report to your classmates on current topics. Indicate under what heading in the newspaper your topics come. In case you report on more than one, select your topics from different departments of the paper, such as,

Foreign	Literary	Scientific
Local	Editorial	Athletic
Business	Social	Politics
Art	Educational	Industrial

4. Explain in a brief speech:

How to play baseball, or some other game
How to lay out a baseball or football field or tennis court

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How to swim
How to prepare a lesson
How to make a speech
How to run an automobile
How to dust a room
How to set a table
How to make a call
How to clean windows
How to drive a horse
How to exercise
How to trim a hat
How to read

5. Describe to your classmates something that you have seen and appreciated:

A performance at the circus
An athletic field
A pretty dress or hat
A good dinner
A dog
A speaker
A classmate
A teacher
A room
A flag
A table set with eatables
A sunset
A football
A baseball
An automobile
A park
A parade
A field of grain
A cake
A picture

6. Tell your classmates a story — preferably one that you have read from some recent paper or magazine.

7. Tell of some event in which you have figured, — a picnic, a game, a trip, or some other personal experience.

8. Discuss the following questions with your classmates, first conversationally, and then in formal detail:

Resolved — That the real purpose of work is largely misunderstood.

Resolved — That war is unnecessary.

Resolved — That all workers should be profit-sharers in the work that they do.

Resolved — That unionism should be prohibited by law.

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Resolved — That women workers cheapen labor.
Resolved — That money is the justifiable end of all work.
Resolved — That all schoolrooms should be workshops.
Resolved — That schooling is better preparation for work than apprenticeship.
Resolved — That all industrial concerns should house the families of their employees.

9. Make a business speech before your class on one of the following topics:

Managing a team	Manufacturing some article
Managing a school paper	Managing a farm
Advertising a game	How mother runs the house
Running a restaurant	Tea-room management
Athletic goods	Profits at the soda fountain
Banking	Our cake and candy sale

10. Make an announcement for

A game	Increased subscriptions to the school paper
A club meeting	Support of the team at a final game
A rally	Christmas gifts to the poor
Cheer practice	Change of recitation hours
A lost article	The opening of a new school activity

11. Make speeches of presentation, acceptance, and introduction, using members of your class as sponsors in each case. It may be a good plan to organize your class into a public meeting in order to get practice in such speaking.

12. Organize your class into a club. Arrange a program and celebrate an entertainment recitation. The president should, however, provide some surprise numbers, so that there may be some unprepared speaking.

13. Introduce to your class the following speakers:

An author	A minister
A traveler	An employer
A woman office holder	An old schoolmate
A former teacher	A former actress
A business woman	A Red Cross nurse

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14. Make speeches of presentation and acceptance for the following:

A prize for athletic work
A police medal
An award at a fair
A flag
A hero medal

15. Propose a toast to one of your classmates on his winning a race or on his making an exceptional showing in a football game.

16. Solve the following speech problems:

You are an employer who does not believe in profit-sharing. But your employees have invited a great profit-sharing expert to talk to them at their noon hour. They have invited you to introduce the speaker. Do so.

You are president of a club. The president of another club that has recently defeated yours in debate has been invited to speak to your organization. Introduce him fittingly.

The race which you won from Tompkins was almost a tie. It was contested, but you were awarded the prize. Make a fitting speech of acceptance.

You need a new school building. The trustees of your school do not agree that the building is a necessity at present. Make a convincing speech to them on the subject.

You are chairman of the board of judges at an interscholastic debate. Make a fitting speech in which you render the decision arrived at by the judges.

You graduated from school two years ago. Returning to visit your old school, you are called upon by the principal to give a brief speech. Reproduce his introduction of you. Make your speech.

You are a woman advocate of equal suffrage. You have been granted permission to speak in a church the minister of which is opposed to equal suffrage. He introduces you. Reproduce his speech. Give the opening remarks of your own speech.

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You are an employee of a large industrial concern. As member of a regiment, you have been called for service. Make a speech to your fellow employees at noon hour, urging them to join the colors.

As an employee of the firm indicated in the above problem, you do not believe in war. You are out-and-out for peace. Make a speech to your fellow employees urging them not to volunteer for military service.

One hundred of the men with whom you work have been called to the front. Your employer has issued notice that he will neither pay them in absence nor hold their places for them on their return. Make a speech denouncing this policy.

One of your teachers is about to leave you for another position. Make a eulogistic farewell speech, appropriate for the occasion of his going.

You are toastmaster at a banquet to one of your fellows who has just received the distinction of head boy of the school. Introduce four or five speakers, and then introduce the head boy himself, as cleverly as you can.

17. Make a speech to your class on "The Forms and Values of Public Speaking."

18. Give an oral account of some clever public speaking that you have heard.

19. Explain the difference between prepared and unprepared speaking; between impromptu and extempore speaking.

20. Point out the definite values to workers of ability in *occasional* speaking.

21. Study one of the pictures reproduced in this book. Then, with the book closed, tell your classmates accurately and according to some plan what you have seen in it.

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ANTHRACITE COAL BREAKER, SHENANDOAH, PA.

The mine is underground. Coal comes up the shaft and in this building is broken, sorted into sizes, cleaned from slate, and loaded on coal cars for shipment. The slate and coal dust (culm) accumulate in artificial hills around the breaker.

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CHAPTER III

LETTERS ABOUT WORK

The Importance of the Business Letter. — Next to oral speech the letter is and always has been, in one form or another, the most important and most valuable means of communication among men. The eastern potentate who communicated official commands to his people by means of inscriptions on stone or papyrus made crude and unconscious but certain use of the business letter. The romantic lover who carved his love message on the bark of trees for the fair one of his affections to read, made crude and unconscious but certain use of the social letter, in spirit if not in form. The modern newspaper developed from the early news letter, an official document posted in public squares for the enlightenment of those interested in the military and commercial activities of their state. The modern novel developed from the early social letter, arranged in sequence and thereby telling a love story. Most of the business of the world today is negotiated in part, if not entirely, by means of the business letter. An incalculable part of the social intercourse of the world is carried on by means of the social letter, — Cupid himself, it is suspected, not being aloof to the use of the letter for the conduct of his traffic among hearts!

It is with the business letter that we are to be chiefly concerned in this book, for this is the sort of letter that

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grows out of the world's work. The social letter is the letter of leisure; the business letter is the letter of work. The word *letter* is being used in the broadest possible sense, however. We mean by it, here, every kind of business communication between man and man, from the merest cable or telegraphic message of only a few words to the longest practicable circular statement.

The letter is an expression of thought between two people who are absent from one another. It is a written conversation or a written business arrangement, a negotiation or transaction on paper instead of by person, because of conditions imposed by time and distance. It is a human document that facilitates business. It takes trips for men who are too busy to take them. It conducts business at a great distance in shorter time, very often, than men themselves could personally conduct it. It strips business negotiation of all social fringe and deals explicitly and definitely with the business itself. It attends no social dinners or theatrical parties, as business men do. It demands concentration on the matter in hand,—nothing more. It therefore requires direct, definite, and concise language in its composition. It forbids fine writing as it ignores the social function.

The business man of today is trained to think and to express himself in terms of the letter. The total imprint and import of his business is to be found in his letter files. His office is a sort of letter storehouse so arranged that by pressing a button he can call up letters that will furnish him with the exact data of transactions of years past and of policies adopted for years to come. His letters possess personality and radiate that personality to whatever place they go. Where his letters go, he himself goes in thought

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and spirit. His letters are at once the geography, the history, the prophecy, the financial record of his business. And the letters that come to him from all parts of the world are equally significant in their meaning to him and to others. They are living, pulsating things that vivify the streets below him, the roll and stir of commerce all around him. As he looks from his window and beholds the ocean carrier plying out to sea, he is reminded that the traffic of many letters and messages was necessary to its departure. As he hears the rapid express thundering by, he is reminded that transactions involving millions of dollars are dependent upon the letters in the mail cars that are being hurried to their destination. Letters, he muses, are the silent messengers that guide the ebb and flood of business and industry, the electricity that sets and maintains the commercial currents of the world in motion.

The Kinds of Business Letters. — For convenience of study, business letters may be classified roughly as follows:

A

1. Application Letters, written in answer to advertising or in making application for position, privilege, or consideration of any kind.
2. Order and Receipt Letters, written in placing orders for purchases and in acknowledgment for payment received. Cable or telegraphic messages frequently precede such letters.
3. Semi-Business Letters, written in inquiry, in recommendation, in investigation, in comment on public questions for newspapers. Petitions and resolutions may be included under this heading.

B

1. Announcement Letters, written to announce openings, removals, temporary closing, changes in firm, new policies, etc.
2. Advertising Letters, written to instigate business, following an announcement, perhaps, and usuallv accompanied by inserts, folders, circulars, or catalogues.

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3. Sales and Follow-up Letters, written to effect sales following an announcement or advertising letter, and appearing, as a rule, in a series, each succeeding one reënforcing the last and attempting persuasion upon some new point.
4. Dunning Letters, written in request for payment that has been delayed beyond generous credit extension; the most difficult of business letters, requiring, as they do, positiveness with courtesy, reproof with grace, eagerness with patience.

Under *A* are grouped those letters that most men and women are called upon to write, regardless of their daily pursuits; under *B*, the more specifically business letters, such as constitute the ordinary correspondence cycle of a business house. The letters of group *A* may, however, be dovetailed with those of group *B*. To illustrate:

A business house may *announce* its opening. A person may make *application* for a position with the house. His letter may enclose a *recommendation*. The house may now send out *advertising* and *sales letters*. These in turn may bring in *orders* and necessitate the sending out of *receipts*. Some customers may delay payment and thus require the house to send them *dunning letters*. This situation would, therefore, call into use all the letters above enumerated to complete the business cycle or sequence.

Advertising letters and sales and follow-up letters are one and the same in purpose, but they vary in content. To say where advertising ends and selling begins, whatever the method of the two operations, is impossible. The distinction between the advertising and the sales letter must not be forced too rigidly. They differ only in degree of selling quality, not in kind. Generally speaking, the advertising letter instigates business; the selling letter follows up the advertising letter persistently, periodically, and persuasively.

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The Parts of a Letter. — With some slight variations, according to the demands of time and circumstance, the parts of a letter are as follows, in order of position on the letter paper:

The heading
The address
The salutation
The body
The closing
The signature
The reference data

Each of these must be examined carefully with reference to form, punctuation, and content.

The heading belongs in the upper right or middle part of the letter and consists of the place and date of writing. You must form the habit of dating everything you write. To omit the date from a business letter often results most seriously for all parties concerned. When written in long hand the heading should occupy two or three lines, according to the length of names that are used. In typewritten form it usually occupies but a single line. The left-hand margin should be diagonal or vertical. The latter is more convenient for the typist and is probably more easily read. The punctuation should be exact in every particular, — periods after all abbreviations, and commas where an understood word is to be accounted for. The present tendency is to omit punctuation from headings and addresses. It must be remembered, however, that the period is usually a part of an abbreviation and consequently should rarely be omitted. One danger in the omission of punctuation is that the omission is not made consistently, — it is likely to be omitted in some places

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and retained in others. This of course makes a letter appear illiterate. Another danger is that, unless the different units in a heading or an address are separated by punctuation, they may lead to a confused reading. The usage of the best business houses is to include correct punctuation throughout. As a rule, names of places should precede dates. The following headings are good:

100 Dearborn St.,
Chicago, Ill.,
June 30, 1917.

---

100 Dearborn St.,
Chicago, Ill., June 30, 1917.

---

100 Dearborn St., Chicago, Ill.,
June 30, 1917.

---

100 Dearborn St.,
Chicago, Ill.,
June 30, 1917.

---

100 Dearborn St.
Chicago Ill.
June 30 1917

---

100 Dearborn St.
C h i c a g o
6–30–'17

The use of figures to indicate months is not the best form in letters, but is good in brief notes, memoranda, and telegrams. It is not absolutely necessary to affix the

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name of the state or county after the names of some of the greatest cities, — Chicago, New York City, Denver, San Francisco, — though it is better to do so.

The placing of the date between two place names is both incorrect and inconsistent, —

100 Dearborn St.,
June 30, 1917,
Chicago, Ill.

When letterheads are printed the writer usually has to fill in only the date on the dotted line left for it. It is becoming more and more customary, however, to omit printed date lines from letterheads (see page 131).

Letterheads are really advertisements and as such they should be set up as attractively as possible. Graceful lines, clear type, artistic arrangement, should all be so combined as to give a quick and lasting impression of the firm name, its business, and its location. The circular and the catalogue are frequently developed from the letterhead, as we shall see later. (See letterheads on page 131.)

The address, together with the name of the one to whom the letter is to be sent, belongs in the upper left of the letter and should be started a line or two below the last line of the heading. The same rules of punctuation apply to the address, both within the letter and on the envelope, as to the heading. The following combinations are good:

100 Dearborn St.,
Chicago, Ill.,
June 30, 1917.

Mr. James W. Blank,
41 Market St.,
Philadelphia, Pa.

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100 Dearborn St.
Chicago
June 30 1917

James W. Blank Esq.
41 Broadway
New York City

[This, though correct, is unusual.]

Mr. should be used before a man's name or *Esq.* after it. Both should never be used at the same time.

The use of *City* after *New York* is not improper though perhaps it is unnecessary. Letters sent out by many of the best houses make use of *New York City.*

In social correspondence it is customary to place the address in the lower left-hand corner, after the signature, rather than at the beginning of the letter. In business correspondence, however, the address should appear in the upper left-hand part, just under the heading, as above indicated, in order to facilitate filing. A business letter consisting of two or more pages should carry a running abbreviated address in the extreme upper left-hand corner of each page. The date is sometimes carried along with the running title, as is also a brief indication of content. In case the sheets become separated, it is thus easier to assemble them. A running title for the letter suggested above might be as follows, —

J. W. B. — N. Y. — 6–30–17 — re bk. order.

"Re bk. order" means "regarding book order" and serves as a key to the content of the letter.

In a letter of application, written in answer to an advertisement that contains a keyed address, it is advisable

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Chalmers
MOTOR COMPANY
Makers of Motor Cars

CABLE ADDRESS
CHALMOTOR
DETROIT

A B C
LIEBERS AND
WESTERN UNION
CODES

Detroit, Michigan, U.S.A
Replying to yours of

Office of Sales Manager

THE CURTIS PUBLISHING COMPANY
ADVERTISING DEPARTMENT
EDWARD W. HAZEN ADVERTISING DIRECTOR
S.R.LATSHAW ASSISTANT DIRECTOR
1 MADISON AVENUE
NEW YORK CITY

THE LADIES' HOME JOURNAL
THE SATURDAY EVENING POST
THE COUNTRY GENTLEMAN

OFFICES: SAN FRANCISCO, CHICAGO
NEW YORK, PHILADELPHIA, BOSTON

NEW YORK
1 MADISON AVENUE
W.A.PATTERSON, MANAGER

NEW YORK

DOUBLEDAY PAGE & COMPANY PUBLISHERS

THE WORLDS WORK

COUNTRY LIFE IN AMERICA

THE NATURE LIBRARY

THE GARDEN MAGAZINE

GARDEN CITY NEW YORK

MOTOR VAN SERVICE

CABLE ADDRESS
LIBHOUSE

TELEPHONE
663 COLUMBUS

TYPICAL LETTERHEADS

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to clip the advertisement and paste it in the place usually occupied by the address, thus —

100 Dearborn St.,
Chicago, Ill.,
June 30, 1917.

BOY wanted for Maiden Lane wholesale jewelry house; one with knowledge of this line preferred; good chance for advancement; $5 week to start; state age; address in own handwriting. L 277 Times Downtown.

My dear Sir:

or the key in the advertisement may be used, —

L 277 Times,
Downtown.
My dear Sir:

The salutation in business correspondence should follow one of these forms, —

Sir:	Madam:
Sirs:	Mesdames:
Gentlemen: —	Ladies: —
Dear Sir: —	Dear Madam: —
Dear Sirs: —	Dear Mesdames:
My dear Sir: —	My dear Madam: —
My dear Sirs:	My dear Mesdames (or Ladies):
My dear Mr. Blank, —	My dear Mrs. Blank, —
Dear Mr. Blank —	Dear Mrs. Blank —

Gentlemen is preferable to *My dear Sirs* or *Dear Sirs* or *Sirs; Ladies* is preferable to *Mesdames.*

When *dear* is the middle word in the salutation the best usage does not capitalize it.

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In case there is doubt as to the sex of the person addressed (*or Madam*) should be used after the salutation, thus,

My dear Sir (or Madam):

The salutation should start on the margin of the letter paper, and not be set in from it. In case the address is written with a vertical margin, it is well to leave a space of a line or two between it and the salutation, thus,

John W. Blank, Esq.,
41 Broadway,
New York City.

Dear Sir:

The last salutation given above is the least formal and presupposes previous business or social acquaintance with *Mr.* or *Mrs. Blank.*

The colon or the colon and dash should be used after such formal salutations as are required in most business letters. The dash or the comma and dash may be used when the business relation between the writer and the addressee is informal or when correspondence is frequent. The comma after the salutation in a business letter is not the best usage, and the use of the semicolon indicates illiteracy.

In letters of general recommendation

To Whom It May Concern:
or
To whom it may concern:

takes the place of the salutation, and of course the address is omitted. In letters of special or individual recommendation, however, the rules for the address and the salutation given above should be followed.

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Letters to editors of newspapers omit the salutation as a rule, owing to the requirements of space. Such letters carry a combination address and salutation as follows,—

To the Editor of the New York Times:

Some papers, however, admit the *Sir:* following this on the line below.

New York business men a few years ago appointed a committee to consider among other things the omission of the salutation and the complimentary closing in all business correspondence. It was said that the total time occupied by a typist in inserting these "vestiges of courtesy" which everybody takes for granted and nobody stops to read amounted to an enormous waste. The committee reported, however, that modern business need not feel the rush and press of haste to the exclusion of courtesy, and most business houses remained willing to stand the waste thus entailed. A few, however, adopted the plan of omitting these parts, but they assumed the greater trouble and expense of printing such notice as the following on their stationery:

> *We have never heard a good reason for the use of "Dear Madam," "Dear Sir," "Yours very truly," and other similar phrases in business correspondence. For the sake of accuracy, brevity, and economy we have discontinued their use.*

Moreover, these exceptional houses find it almost impossible to make the usage uniform among different departments. One head of department follows the rule of the house; another forgets and follows the rule of courtesy; still another, in unconscious compromise, omits the salutation and includes the complimentary closing, or *vice versa*.

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The body of a business letter should be treated in form very much as any other piece of composition is treated, that is, it should have a margin and should be paragraphed. It is good to paragraph more frequently, however, than in the ordinary composition that you write. Some houses make a paragraph of every sentence in their letters, no matter how brief they may be. In this way they make the different points stand out more clearly and more attractively to the eye. Other houses, on the contrary, place all the contents of a short business letter in a single paragraph. The body of a business letter should begin immediately after the salutation, on the same line or on the line below. It should open directly and briskly with the business in hand and it should conclude pointedly but not abruptly. Application, order, and receipt letters, like recommendations, resolutions, and petitions, follow a more or less stereotyped form, but even these may be made bright and spontaneous and different if a writer has personality that is transferable. All such letters must be made absolutely accurate. Terms referring to money must not only be spelled out, but must also be given directly afterward in figures in parentheses, in order to insure accuracy.

Modern business letters of the better type no longer contain such cut-and-dried and hackneyed and perfunctory statements as these, —

> In reply to yours of the 16th I would say
> Yours of the 16th at hand and contents noted, etc.

at the beginning, or as these at the end, —

> Trusting that we may be favored with your further orders
> Hoping to have the pleasure of supplying you, etc.

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The development of efficient filing systems has made such statements as these unnecessary and the science of selling has shown them to be the equivalents of

"What can I do for you today?"
"Anything else, Madam?"

in bad salesmanship, and the remnants of "I take my pen in hand to drop you a letter," etc., of the old-fashioned social letter. The personal pronouns *I* and *we* are used sparingly, but they must be used to some extent, of course, in almost every letter. It is *not* wrong to open a letter with *I* or *we*, though it may not always be best to do so. Letters of application, however, by the very nature of the advertisement they answer, often demand the *I* or *we* opening. These pronouns should be placed in the objective case as much as possible when used, and the *you* by courtesy should figure much more largely than the first personal pronoun in either number.

The business letter *begins* and *ends*, — it does not introduce and conclude. It begins where the letter it is replying to ends. It ends where the letter in reply to it begins. Filing numbers or letters indicate to the writer what each letter in a series of correspondence is about, or tell him just where the copies of his letters in the series may be found. Examine the letters on page 155 in connection with the foregoing, particularly numbers 1 and 2.

The closing in business letters should consist of just one part, the complimentary closing. It should be written on the line below the last line of the body of the letter, should be followed by a comma, and when it consists of more than one word, only the first word in it should be capitalized. The following are in good use as complimentary closings to business letters, —

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Yours truly,
Truly yours,
Yours sincerely,
Sincerely yours,
Yours respectfully,
Respectfully yours,
Very truly yours,
Yours very truly,
Very sincerely yours,

The last named is not commonly used in business correspondence, nor are "Cordially yours" and "Faithfully yours." There is a wide range of variety, however, in the use of the closing among business houses. It is a form merely; the meaning is not to be analyzed in business letters. "Very truly yours" is probably the most common.

The participial closing is not used in good business letters. It is a waste of time; it is hackneyed; it is cheap.

Hoping to receive a prompt order, I am
Very truly yours,

Trusting that goods will be received in satisfactory condition, we are
Sincerely yours,

and similar participial constructions at the end of a letter are never read; they amount to form merely, and the tendency is to strip the letter of unnecessary form. The participial closing, however, when used, and also the "oblige" closing, which is more commonly and more properly used, should be punctuated with care. Such closings always end with a verb, the complement of which in grammatical construction is the "yours," expressed or understood, that follows. The verb, therefore, should not be

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followed by a comma. The participial closings above are properly punctuated, as are the following "oblige" closings:

Please send by messenger, and oblige
Yours truly,

Please charge to my account, and oblige
Very truly yours,

Placing "I am," "we are," or "and oblige" on a line separate from the rest of the letter is not the best practice, though it is done by some houses in their correspondence.

There are some good business firms that use

Cordially yours,
Faithfully yours,

and the other more intimate complimentary closings of social correspondence. The corresponding salutation, *My dear Mr. Blank:* is preferably used in all such cases, and both are correct, and even desirable, provided the houses concerned in the correspondence have been on terms of cordial business dealings for a number of years. Some houses also adopt such cordial and high-sounding closings as,

With very best regards, we have the pleasure to remain, Sir,
Yours faithfully,

Assuring you always of our very best services, we beg to remain, Sir,
Yours very cordially,

But these are not the rule, nor should they be. The European business letter is a good deal more cordial and intimate in tone than is the American, and such closings as those just quoted are not uncommon in the business

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correspondence of Europeans. With us, however, the case is different. The best letter is the one, as stated at the outset, that carries as little "fringe" as possible. The last sentence of the body of your letter should conclude your business. Nothing should be placed between this and your complimentary closing. In letters of recommendation and to editors, even this is usually omitted.

The signature should follow immediately after the complimentary closing and should consist of the full name of the writer. It may be followed by a period, or, in case a modifying word in apposition follows, by a comma. It is inadvisable to use initials, even for firm names. If the letter is typewritten, the writer or dictator should write his name with his own hand. In case this is impossible, his secretary may sign for him or typewrite his name, with her initials preceded by *per* or *by* written beneath it. She may write his name in full, and place just one of her own initials below it, or she may sign her own name, with the word *Secretary* directly beneath it. Again, she may use a facsimile stamp for the signature of her employer, signing her initial underneath. Some houses have a stamp which explains in a note that letters were signed in the absence of the official who wrote them, thus, —

> Personally dictated, but signed in
> writer's absence to expedite delivery.

In affixing her signature to a letter, a woman should always indicate in parentheses before or under her name whether she is Miss or Mrs., thus signifying the form in which letters should be addressed to her. If her husband's name is to be used, that should be indicated likewise; thus, —

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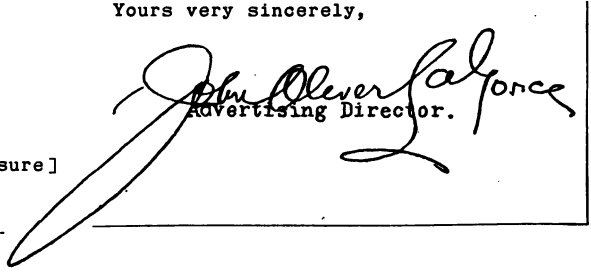
(Miss) Mary Smith
(Mrs.) Anna Turner
Helen Worthington
(Mrs. James R.)

In case the letter is sent out by a company, the company name should be typewritten and should be followed by the name or the initials of the official responsible for its being written. There is such wide variation of custom in this style of signature that we can best acquaint ourselves with allowable forms by examining the following:

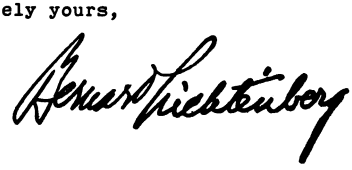
Yours very sincerely,



Advertising Director.

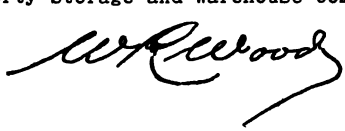
[Enclosure]

Sincerely yours,



BL/21.

Yours very truly,
Liberty Storage and Warehouse Company.



Manager.

WRW/JCS.

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Very truly yours,

JOHN A. COLEAMORE & CO.

DFS/FP By Daniel F. Sheehan

Very sincerely yours,

The Roycrofters.

CP Per

Faithfully yours

Henry Hart and Company

P P

Yours very truly,

JACKSON AUTOMOBILE COMPANY

AWM-B Advertising Manager.

Very truly yours,

EDUCATIONAL COMMITTEE.

CRD:EE SECRETARY.

Yours very truly,

EDUCATIONAL DEPARTMENT.

Frederic Goodwin, Mgr.

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Yours truly,

Enc. Robt. P. Bliss

By *reference data* is meant the placing in the lower left-hand corner or elsewhere in a letter certain keys in explanation. It may be the initials of the dictator and his stenographer; in this case the dictator's initials should be placed first. It may be the initials of the dictator and a file number. All initials should be given, when the initial method is used, in order to avoid confusion in tracing, in case error should arise. If John H. James dictated to his stenographer, Mary R. Smith, the reference data should appear as follows, —

JHJ/MRS

This is better than

JHJ/S

unless Mary R. Smith is the only stenographer the firm employs. Numbers are sometimes used in place of initials.

Other data placed in business letters may be used to facilitate letter file reference or to hasten replies, or both. Letters or figures, or letters and figures combined, may be used for this. They should be given at the top of the letter, in the extreme upper left-hand corner, or just above the address, for the secretary who opens her employer's mail may think it desirable to place past correspondence before him along with the new mail referring to it. She can then see the file reference or key at a glance and notify the filing clerk accordingly. Some houses, however, have the custom of placing this reference at the end of their

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letters. The reference signs vary according to the method of filing used or to the special letter system employed. Common ones are,

 # 266a
File No. 1882
Please mention ab18 when replying to this letter

The last type of reference should not be ignored by the person who answers a letter bearing it. Some business letter writers disregard it, attaching to it probably about the same importance that they give to "Please mention this magazine" when they answer an advertisement. But by so doing they may delay the series of correspondence and also retard the work of the filing clerk in the office.

Another kind of reference is the *Enc.* or the word *Enclosure* written out and placed in parentheses. This is used to verify the enclosure of money or check or other material. It may be useful in guarding against loss from any cause and for purpose of checking up letter accounts. It is advisable always in making valuable enclosures to attach them by fastener to the letter paper. Enclosed stamps should be placed in a small envelope of waxed paper, or they may be attached to the letter by the stamp border. Loose enclosures may easily be lost, for they often flutter out of the envelope unexpectedly. In case the additional matter to be sent is too bulky to be enclosed and requires separate cover, note is made of it by some appropriate sign, thus,

[*Catalogue*]
[*Folders mailed*]

The Letter Picture. — First impressions are lasting, particularly first letter impressions. If you apply for a

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position personally, you are naturally anxious to make a good appearance. If you make application by letter, you must be equally careful about the appearance of that letter, for it represents you for the time being. Your personality radiates from it to the one who has the power to confer or withhold the privilege for which you ask. In the same way, a business house should see to it that all its letters present a pleasing and dignified appearance. There are houses that have become notable for the *character* of their correspondence. There are other houses that have become more or less notorious for the loose, irregular, haphazard letters they send out. It is this "letter quality" that reflects itself in every business transaction and policy of a house. A house that advertises with dignity and deals with dignity and precision very likely sends out fine looking letters. You can do much to make your own personal letters look well. Even though you may be a poor writer, you can make poor writing look neat by keeping lines and margins straight, by spacing equally between lines, by placing the letter parts harmoniously, and by proportioning your whole letter gracefully on the paper. There should be as few different marginal lines as possible, for vertical lines confuse the picture. There must be, of course, a generous left-hand margin; a paragraph margin, decided by the length of the salutation, on which all paragraphs should begin; a margin perhaps on which the heading and the complimentary closing start. If diagonal margins are used, they should represent the same angle in all cases. In order to test and appreciate fully the effect of a good letter picture, you should place many open letters on a table and then invite a friend to come and read any one. That letter which he reads first will probably

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be the one having the best appearance, presenting the most pleasant and convincing picture. The letters reproduced in this chapter should be studied from the point of view of the letter picture they present, as well as from other standpoints.

There is, of course, no rigidly standardized letter form. It is not desirable that there should be, for the letter needs to be fluid in both style and form in order that it may serve as a valuable and a versatile vehicle of expression. Our standard must be fixed by the letters sent out by the best business houses. This will allow variation without causing inferiority in our own letters.

The Envelope. — The address on the envelope should be the same as that preceding the salutation in the letter, and the same rules as to form apply to the outside as to the inside address. Either the vertical or the diagonal margin may be used and punctuation may or may not be omitted. In case punctuation is omitted, place names should be clearly separated, otherwise a clerk's hasty reading may cause confusion, — not

Mr. James J. Smith
38 Oliver St.
Rosedale Pa.

but

Mr. James J. Smith
38 Oliver St.
Rosedale
Pa.

The present tendency is to make the margin of all envelope addresses vertical. The use of *Esq.* after the name instead of *Mr.* before it seems to be gaining in favor. In address-

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ing a company in which family names appear in addition, *Messrs.* may be used, though its use is more common when *Company* or *Co.* does not appear; in other cases *The* is commonly used: thus, —

Messrs. Brown and Billings,
Archer, Curtis and Co.,

but

The Triangle Waist Co.

The envelope, too, should picture forth precision and dignity. Stamps should be placed with care in the upper right-hand corner. Additional directions for delivery or other information should be written neatly in the lower left-hand corner. The "in care of" (*c/o*) direction is sometimes placed directly underneath the name in the envelope address, and it is just as well to place it here in cases where the address is not longer than three or four lines with the *c/o* included. The envelope should not be too small for the letter. Nothing is more annoying to the recipient of a letter than to have to wrestle with it in order to separate it from its envelope. It superinduces, as a rule, an angry or ruffled reception for the contents of the letter.

Many attempts have been made to establish a new and more sensible order in envelope addressing, but custom has been too strong to be overcome. The name in an address is really the least important item in it, yet custom insists that it be placed first. The place of destination, the most important item in the address, — certainly from the mail clerk's standpoint, — comes last according to the iron rule of custom. Some few business houses defy this custom by placing the name last; others write the place in much larger type than the rest of the address.

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New York
Ithaca
410 Ellis Avenue
James W. Black Esq.

or

James W. Black, Esq.,
410 Ellis Avenue,
Ithaca,
NEW YORK.

In such an arrangement as either of these, the most important item is emphasized. The first is the better, for it indicates the place name in order of delivery process and makes the mail clerk's work considerably easier.

PROBLEMS

1. Write the following letter parts correctly, —

125 W 76 St.,
N y.
June -5-'17
Dear Sir;

Mr. James Blank Esq
24 Broadway N Y

Hoping to hear from you favorably
and oblige

Yours Sincerely

Very Truly Yours
Helen Armour

2. Arrange, capitalize, and punctuate the following letters correctly:

(*a*) new york oct 11 1916 124 east 60 street oliver james esq 481 broadway new york dear sir we send you a clipping that may

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interest you and beg to suggest that you become a subscriber to our bureau we read every publication of importance published including the weeklies and monthlies and can supply you with clippings on any given subject trusting that we may receive your order we are very truly yours samuel franck inc l e patten sec lep/ar

(*b*) 15 patten avenue asheville north carolina nov 15 1916 mr thomas lemaire 18 merrimon avenue cleveland ohio my dear sir when you come to asheville on dec 1 please call at the office for adjustment of salary very truly yours charles lanen per eas cl/eas.

(*c*) evans blaine attorney at law 36 state street chicago ill april 3 1917 marine hotel co barbedos w i dear sirs now that european summer travel is interrupted by the war i should like some information about barbadoes as a summer resort is it oppressively hot are there many mosquitoes is there good bathing please state rates and give me whatever other information you may have at hand regarding the place i have been to honolulu in summer and found it delightful but i am entirely unacquainted with the west indies i regret to say very truly yours evans blaine eb/er

(*d*) marine hotel american plan barbadoes west indies winter rates $2.50 to $4.00 summer $1.50 to $3.00 daily george s pomeroy proprietor and owner j h barclay manager april 21 1917 evans blaine 36 state street chicago dear sir we acknowledge receipt of your favor of 3rd inst and beg to state that you can be quite comfortable here during the months of july and august we have good fresh water baths in the hotel both shower and tub and also good sea bathing at a distance of about 150 yds from the hotel it is not oppressively hot we have a few mosquitoes of the non-malarial type our lowest rate for room with bath for one is $2100 per week we also have good rooms with running water not in baths at $1750 per week also some with neither running water nor baths at $1500 per week all inclusive should you desire to come here we are quite certain that you will be pleased our porters board all steamers and relieve guests of all trouble regarding luggage yours faithfully pomeroy hotel co j h barclay manager jhb/cs enclosure

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3. The following quotations refer directly to social letters, but they may be applied in some part to business letters. Make this application and explain it fully:

If this letter move him not, his legs cannot. I'll give 't him. — *Shakespeare.*

The letter is too long by half a mile. — *Shakespeare.*

A strange volume of real life in the daily packet of the postman. — *Jerrold.*

A piece of simple goodness — a letter gushing from the heart; a beautiful unstudied vindication of the worth and untiring sweetness of human nature — a record of the invulnerability of man, armed with high purpose, sanctified by truth. — *Jerrold.*

Jove and my stars be praised! Here is yet a postscript. — *Shakespeare.*

The welcome news is in the letter found;
The carrier's not commissioned to expound;
It speaks itself, and what it does contain,
In all things needful to be known, is plain. — *Dryden.*

Every day brings a ship,
Every ship brings a word;
Well for those who have no fear,
Looking seaward well assured
That the word the vessel brings
Is the word they wish to hear. — *Emerson.*

Ease should characterize a letter. — *Crabb.*

When dark man write a letter he become like white man. — *Cetywayo.*

Letters which are warmly sealed are often coldly opened. — *Richter.*

Women are especially first-rate letter writers, and we men are only bunglers. — *Schleiermacher.*

Letters, such as are written from wise men, are of all the words of men, in my judgment, the best. — *Bacon.*

Let your letter be written as accurately as you are able, — I mean with regard to language, grammar, and stops; for as to the matter of it the less trouble you give yourself, the better.

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Letters should be easy and natural, and coming to the person to whom we send them just what we should say to the persons if we were with them. — *Chesterfield.*

Letters are the documents to which historians now resort for the materials of history; they are also among the most pleasant and instructive modes of communion in society. — *Mansfield.*

The printing of private letters is the worst sort of betraying conversation, as it evidently has the most extensive ill consequences. — *Pope.*

Folding a Letter. — The convenience of the recipient should be kept in view in folding a letter. Too often the convenience of the writer only is considered. He "clutches" it into three or four folds and off it goes, — to be opened upside down, perhaps, or end first. Paper of the ordinary commercial size when folded for the large commercial envelope should first be folded up from the bottom at slightly less than one-third space, and then folded down from the top at slightly more than one-third space. This makes two horizontal creases and permits the top fold to extend over just far enough to expose the first line (or more) of the letterhead. This same method should be followed in folding all paper of octavo size, whether in two horizontal creases or in one. Commercial paper for insertion in the smaller envelope should be folded up from the bottom horizontally slightly less than one-half space, then in two vertical creases, the top or right fold being slightly wider than the other two in order that it may extend over slightly or "reach out" for the thumb to open it as does the page of a book. The illustration on the following page makes this clearer than any exposition can.

Some Special Letters. — Letters of recommendation are special if written directly to some one individual or com-

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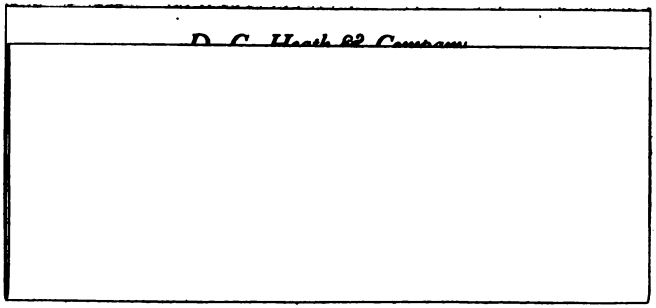
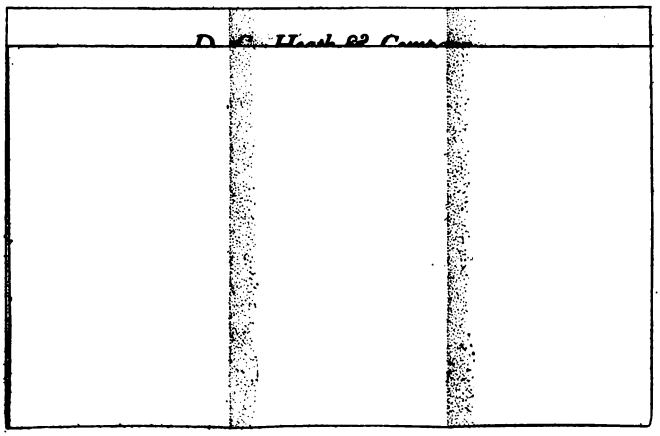
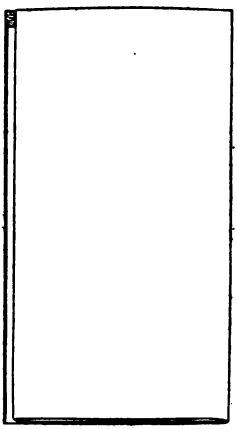


A



B



C

How to Fold Letters

A shows paper of ordinary commercial size folded ready for insertion in the large commercial envelope.

B shows the first and second steps in folding for the small envelope. The vertical creases are indicated by shading.

C shows *B* tightly folded ready for insertion in the small envelope. Note the edge for the thumb at the left.

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pany in behalf of another; they are general if addressed as is the example on page 157. The letter of recommendation should always contain the full name of the one recommended and should tell truthfully what the writer knows about his character, his ability, his training, and his experience or service. Understatement and overstatement should be equally guarded against. They have not always been, and as a consequence letters of recommendation have fallen into disrepute in some quarters. A man's recommendation of another should be as good as his personal check to another, — it is indeed a check, not for money, but for character, and should bear rating at its face value.

Petitions and resolutions follow a more or less stereotyped form, their content depending altogether upon the nature of the occasion that calls them forth. A *petition* is a collective request or demand for a right, favor, or privilege. It is usually written in briefer form than the resolution. The petition is generally made in the opening clause. The briefer, the more pointed, and the more courteous it is the better. There is the customary heading: an address and salutation in general terms, such as, —

To Mr. John C. Carter,
Manager of Union Dye Works,
Kansas City, Mo.

Dear Sir:

and a large space left for signatures at the end. The first name signed is usually that of the instigator of the movement, though this is not necessarily always the case. A Round Robin is a circular arrangement of signatures, used so that there can be no first name and consequently no one person against whom authority may take

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measures, in case the petition makes an unacceptable request.

Resolutions are the expression of collective feeling, favorable or unfavorable, on some special event or action, such as death, marriage, anniversary, or they are the expression of attitude regarding some person or movement at a time of particular agitation. A number of paragraphed dependent clauses beginning with *Whereas*, setting forth the conditions of the resolution, come first; then follows the last paragraph, an independent clause stating the resolutions and beginning "*Be it resolved*, therefore, that," etc.

But these types are more or less unusual. It is the letter of application that in all probability we shall be called upon to write most frequently, or at any rate it is the letter upon which we shall always strive to bring our best form and expression to bear — the one that we shall "work hardest at." The *I* may have to be used, and self-reference is not wrong so long as it is truthful and modest. It should not figure in every sentence, however, and it will be better if it be reduced to the objective form throughout. But the one to whom application for position is made wants to know about the person applying, and it is the one sort of letter, therefore, from which *I* cannot be entirely eliminated or even subordinated. A complete statement in a letter of application made in answer to an advertisement must of course be adjusted to the advertisement itself. It may call only for certain information, and in this case some of the following items may be omitted, —

1. State your age, appearance, nationality
2. State your character and inclinations

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3. State your general education and apprenticeship
4. State your actual experience, with salary received
5. Enclose recommendations, or names of people who may be consulted as to your
   a. Character
   b. Efficiency
   c. Social standing

AND, have your letter perfect in form, punctuation, and picture. Enclose a stamp; fold the letter with precision; write just as neatly as you can; believe that you are going to get the "job."

Illustrative Letters. — It is as impossible to illustrate the various types of letters perfectly as it is to define them exactly. The conditions under which a letter is written make it special and unique, — make all letters like and unlike, the same but different. The following examples are reproduced from actual correspondence. Each is good for its own particular purpose; none is good for any other purpose. All of them are valuable as suggestions for letters like them; none of them is valuable as a permanent form to be copied or used again, for no two letter situations are quite the same. Examine and study the illustrative letters with the foregoing explanation in mind.

Number 1 is an order letter, with parts bracketed.
Number 2 is a receipt letter in reply to it.
Number 3 is an application letter.
Number 4 is a reply to it.
Number 5 is a letter to a newspaper.
Number 6 is a general recommendation.
Number 7 is a petition.
Number 8 is a form for resolutions.

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(1)

85 State St.,
Boston, Mass.,
June 20, 1916. } *Heading*

Messrs. Jones and Barker,
120 Holyoke Avenue,
San Francisco, Cal. } *Address*

Gentlemen: *Salutation*

Enclosed is my check for forty (40)* dollars, for which please forward at once eight sets of Carlyle's "French Revolution," as per catalogue number 2665a. } *Body*

Very truly yours, } *Complimentary closing*

Thomas Turner *Signature*

TT/MCS
[Enclosure] } *Data*

(2)

120 Holyoke Avenue,
San Francisco, Cal.,
June 25, 1916.

#26510

Thomas Turner, Esq.,
85 State Street,
Boston, Mass.

Dear Sir:

Eight sets of Carlyle's "French Revolution" (as per catalogue number 2665a) were forwarded to your address by American Express today. Receipted bill is enclosed herewith.

Truly yours,
Jones and Barker,
C. V. Aesop,
Manager.

CVA/SA
Enc.

* Or forty dollars ($40.)

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(3)[1]

120 Lenox Avenue,
New York City,
June 18, 1916.

ADVERTISING MAN to talk to young business men fifty minutes one evening each week in exchange for exceptional office accommodations; 40th St., near Broadway; state education, experience. W 74 Times.

Dear Sir:

I am a university graduate, an author of magazine articles on advertising and selling, and a writer of successful advertising copy. A brief statement of my education and experience is enclosed. An interview may be arranged at your convenience by telephoning 5700 Greeley.

Respectfully yours,

Everett Jameson

Enc.

(4)

112 West 40th St.,
New York City,
June 20, 1916.

Mr. Everett Jameson,
120 Lenox Avenue,
New York City.

Dear Sir:

You answered our advertisement for advertising man to give fifty minute evening talks to young men, in exchange for office accommodations.

Please see Mr. Burchell, Room 2403, 110 West Fortieth Street, tomorrow, June 21, between ten and twelve a.m. or between two-thirty and five-thirty p.m.

If these hours are not satisfactory, appointment may be arranged for by 'phone.

Very truly yours,

Raymond Sidders

[1] Also see pp. 317–321.

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(5)

To the Editor of The New York Times:

Supplementing my recent letter concerning the desirability of regularity in the pagination of correspondence, allow me to quote a passage from Professor Edwin C. Woolley's "Handbook of Composition," page 137, which I have just discovered:

> When four-page sheets are used all four pages may be written on. The letter should be so written that a person reading the first page has at his left the fold and at his right the coinciding edges opposite the fold. If the substance of the letter occupies less than two pages of the sheet the first and third pages may be written on and the second be left blank. If the substance of the letter occupies more than two pages it is best, both on the ground of good usage and on that of the reader's convenience, that the pages be written on in their natural order, namely, 1, 2, 3, 4; not in the order 1, 3, 2, 4 or 1, 4, 2, 3. On the same grounds it is best that the lines of writing on all the pages be at right angles to the fold, not parallel with the fold.

A. L. W.
(Albert L. Williams,
24 Putnam Ave.,
Brooklyn, N.Y.)

New York, Sept. 20, 1916.

(6)

40 West 18th St.,
New York City,
August 3, 1916.

To Whom It May Concern:

The bearer, Mr. Irving Cox, has been in my employment for the past two years, as general office assistant. Owing to the fact that I am discontinuing business after October 1, he is obliged to seek another position. It gives me great pleasure to recommend him as a young man of excellent character and unusual ability. I can say, without reserve of any kind, that the house that acquires his services will be making a distinct addition to the efficiency and personnel of its force. I shall be glad to make the recommendation of the young man individual and personal whenever and to whomever I may be called upon to do so.

James R. Anderson

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(7)

To the Principal of the Exville High School,
Exville, Washington.

Sir:

In view of the fact that Miss Amy Winterburn, a member of the senior class, is to sing tomorrow afternoon at 2 o'clock, at the unveiling of the Turner monument; and,

In view of the fact that Miss Winterburn has been one of the leaders in the school and has thus endeared herself to all of us and shown herself worthy of our appreciation in whatever she does,

We, the undersigned members of the senior class, do hereby petition you for the privilege to attend the unveiling at the time above indicated, and thus be excused from our last recitation of the day.

Respectfully yours,

James Thompson, President,
Mary Kerr, Secretary,
(other signatures follow here)

Exville High School,
Exville, Washington,
Oct. 25, 1916.

(8)

WHEREAS, we have learned with deep sorrow of the death on June 12, 1916, of our classmate, James E. Evarts; and,

WHEREAS, he was not only our classmate but our warm personal friend as well; and,

WHEREAS, he was a loyal and enthusiastic supporter of all school activities and a leader in scholarship,

BE IT RESOLVED, that we his classmates of the Exville High School extend to his family our deep sympathy and our unspeakable sense of sorrow at his loss, and,

Be it further RESOLVED, that, as a mark of respect for our late friend and associate, we attend the funeral services in a body.

Felix Tome,
Class President.
Clara Hartzog,
Class Secretary.

Exville High School,
Exville, Washington,
June 14, 1916.

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Notes and Bulletins. — Like letterheads, notes and bulletins are advertisements in infancy or in the making. They may be the body of a brief business letter, all other letter matter being unnecessary. They should, however, always be dated, preferably in the lower left-hand corner. The essentials of the thought should be stated by means of nouns and verbs, other parts of speech being used sparingly. Each phrase or sentence should be paragraphed. The most important words should be made to stand out, for the eye in case of bulletins, for the ear in case of notes to be read.

BUY
YOUR TICKETS
HERE
FOR THE GAME

This is a poor bulletin announcement. It features the word *Buy*, always a more or less forbidding word, and it minimizes the value of *Game* by placing it at the end of the announcement. People must always be attracted first and be led to buy afterward. Moreover, the proportioning and spacing are bad. *Here* is given a line by itself, but it is much less important than either *Game* or *Buy*. Revised according to these criticisms, the bulletin should be made to read something like this, —

The
GAME
Tickets HERE
Buy Them NOW

6/18/16 C.V.R.

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The arrangement and the proportion are much better, stressed parts are prominently placed, the date and the initials of the "bulletineer" are indicated. Color, of course, helps placards to attract.

This general bulletin may be followed or it may be preceded by a general note posted in all the classrooms. The following form is bad, for the same reason that the first bulletin was bad. It does not emphasize essentials; it is badly arranged; it is too complaining; it is not definite and rousing enough. The form following it is an improvement:

Poor form:

> Students, support your team. It cannot win unless you do. Come out Everybody.
>
> Tickets, 15c; or two for 25c.
>
> Be on hand Thursday to cheer your team on to success.

Good form:

> STUDENTS!
> Thursday's great GAME needs YOU.
> Come and cheer and HELP us WIN.
> Tickets, 15c; two for 25c.
> 6/18/16 T.C.M.

Notes sent from one busy man's desk to another's, or posters placed on the bulletin board of a factory for hands to read, should follow these general directions. The composer will, as a result of training, unconsciously frame them in the right way, expressing himself in all such cases forcibly and accurately. Economy, accuracy, and force are the three principles involved in all such work.

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Telegrams. — Telegrams are highly abbreviated letters. They are, as a rule, followed or preceded by letters or personal interviews. They always imply "something in addition." Much must be said in little space, for the rules that obtain make this necessary. In this country addresses and limited signatures may be telegraphed without cost; in European countries they must be paid for. The general rule of payment is twenty-five cents for ten words. At night, after working hours, when wires are not so busy, a night letter consisting of fifty words may be sent at the regular day rate for ten words. But in either case it is desirable always to say as much as possible in as few words as possible, and the problem is sometimes a very difficult one, for this requires precision of expression. Nouns and verbs principally should be used in telegraphic communication; pronouns and adverbs have to be used frequently; adjectives and prepositions occasionally, but far more rarely. Punctuation is not telegraphed. The fate of your punctuation rests with the intelligence of the operator at the place where your message is received. When writing telegrams, however, the punctuation should be clearly indicated. Telegraph forms carry on their reverse full instructions as to the rates and classes of service. Anyone who is obliged to use the telegraph frequently should familiarize himself with the rules.

The message below tells in five nouns, four verbs, and one adverb, what might easily be expanded into a letter of two or more pages:

> Fire. Business completely destroyed. Hold shipments. Forward money. Letter follows.

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Expanded into a night letter of fifty words, more details of the catastrophe may be given and a freer use of the parts of speech may be made; thus, —

> Fire yesterday completely destroyed entire business section. Hold shipments. Cancel future orders pending instructions. Store our expense goods on hand or sell elsewhere. Notify all western offices. Cable European dealers delay imports. Negotiate thirty thousand loan. Provision temporary conduct business made immediately suffering relieved. Forward relief funds. Watch reports closely.

It must be remembered that telegrams usually require spontaneous composition. As a rule, one cannot study them out over night. It is therefore most important to acquire the habit of telegraphic expression, so that the briefest, most succinct statement of a large problem may be made without hesitation on the spur of the telegraphic moment.

Cables. — Cable messages are sent in code, *i.e.*, in highly abbreviated form, in order to save expense. Codes are likewise used in the transmission of telegraphic messages. Though large numbers of personal telegrams are not coded, business telegrams are. Cable messages, however, both business and personal, are usually sent in code. Cable rates are naturally higher than telegraph rates; the person, therefore, who cables in complete language, incurs great unnecessary expense. Firms have code words which indicate firm name and address. Sometimes a firm trade-mark is used for both code and advertising purposes. The code address and trade-mark may be made up from the initials of a firm or it may be an abbreviated form, thus, —

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Hotalpin,	Hotel McAlpin
Eastanwes,	East and West News Bureau

or some other combination bearing upon the firm name. It may be a purely fanciful name, constructed for purposes of convenience only. In devising code systems, however, a firm should aim at securing code forms that are not easily copied, that may be kept perfectly secret, and that are so simple in spelling and signification as not to lend themselves to misunderstanding in transmitting. The following illustrate:

Gotmituns (God with us) cable address of
Emil Eiseman Co., ostrich feather mfr.
Paywoman — cancel all payments
Remsa — please *rem*it upon receipt of *sa*le
Ingotable — have all stocks increased on margins
Kingedward — am in dark as to what you are driving at
Murder (red rum) — send ten barrels of red rum.

Codes are furnished by cable, express, and tourist companies. To insure secrecy, however, it is better for each firm to devise its own code. All governments maintain their own secret code systems.

PROBLEMS

To get the most out of letter writing in the classroom, it may be a good plan to appoint secretaries and employers in turn, among the pupils, so that correspondence may be dictated and given official tone. Inter-class, inter-club, and inter-school correspondence should be encouraged for the purpose of giving reality to the work. In the construction of a long letter pupils should plan the body of it, just as the compositions were planned in Chapter I. Thus, a letter of complaint to an employer, might be outlined briefly as follows:

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I. Statement of complaint
   1. Rooms too dark
   2. Ventilation poor
II. Consequences
   1. Eyes and health of employees affected
III. Recommendations
   1. Larger windows and doors
IV. Request

1. Write letters of application in reply to different kinds of want advertisements in your paper.

2. Write letters of inquiry about certain other advertising that you find in your paper.

3. Write the replies from the advertisements that you might receive in answer to your letters in 1 and 2.

4. Write to Messrs. Blank and Black, 84 Livingston Street, Philadelphia, ordering a book or books. Make enclosure.

5. Write Blank and Black's reply to your letter, acknowledging enclosure, and so forth.

6. Write letters to the editor of your school paper on the following subjects:

School on Saturday
Traffic near School Buildings
Too Much Athletics
Necessary Repairs
A New Building
School from Ten to Five
Classmates under Sixteen Who Leave School
Punishments
Factory vs. School Lunches
Knowing our Community

7. Write a letter of recommendation for your favorite teacher; for a teacher whom you do not know so well; for a school friend; for a popular schoolmate; for your brother; for your pet horse; for your dog, etc.

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8. Reduce each of the following groups of ideas to a telegram of not more than ten words:

Your Mother has been taken very ill in Chicago and must be hurried home to New Orleans at once. Physicians should meet train with ambulance, unless you, who are accompanying her, telegraph otherwise in the meantime. Telegraph to your father.

Your sister, on leaving a shop to take the train home, discovered that she had left her bag, containing a large sum of money, on the counter. She is sure she left it at either one of two counters. She telegraphs to the shop.

On your way home from a distant city your train was derailed and several people were killed. Your brother, who was traveling with you, was seriously hurt. Your trip is delayed and you cannot be home for a party that had been arranged. Telegraph the facts to your mother.

At the last moment the management of a school team which your school is to play changes place and conditions of game. It is impossible, for various reasons, for your team to comply with the new terms. Write all the telegrams necessary to the negotiations.

Your labor organization has notified a neighboring organization that you are going on strike, commencing at a certain hour on a certain date. Later, your employer "comes to terms" by giving you shorter hours and a higher wage, and you decide not to strike. Telegraph the neighboring organization of your change of mind.

9. Expand the following telegrams into night letters. Then expand them into letters to be mailed after or before the telegram itself is sent:

Ill. Can't go. Take first train west. Hospital. Letter follows.

Called Minneapolis business. Cancel sailing. Letter follows.

Postpone game Saturday. Epidemic. Wire or write.

Change date. See letter. Bill correctly.

Letter misstates cause defeat. Do nothing till team comes. Unfair.

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10. Reproduce the following suggested series of letters:

1. Order gloves by mail
   Receive gloves
   Exchange gloves
   Receive gloves
   Thank shop

2. Schedule a game with another school
   Change date
   Postpone because of illness of four members of your team
   Arrange new date
   Telegraph another postponement

3. Answer a want advertisement
   Receive reply
   Answer
   Receive telegram
   Telegraph in reply

4. Write letter to editor of paper
   Reproduce answer by another contributor
   Answer the letter
   Write personal letter to contributor, care newspaper
   Receive his reply

5. Bulletin a game
   Write a letter to procure services of a band
   Write the railway for special rates
   Write hotel for accommodations
   Write letter to editor of paper about the affair

11. Write bulletins for the announcement of various school activities.

12. Write notes or letters to be circulated among individual pupils for the reënforcement of the bulletin.

13. Devise cable codes that would be appropriate for use in case your class or your school were called upon to communicate with a school in a foreign country.

14. Write appropriate letters in answer to the following

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advertisements. Develop the whole series of correspondence that might follow your answer in each case:

Would like to connect with established concern needing good inside man; good executive; modern system; highest references; will invest $5,000. B 332 Times Downtown.

Wanted.—To correspond with party who thoroughly understands porcelain enamelling on steel; to such a party we can make an attractive proposition. X 221 Times Annex.

Gentlemen will invest $25,000 in well-paying business; sole agency for products preferred; state full particulars, or will be ignored. Principals only. N 105 Times.

Attractive opportunity purchase moving picture theatre; small investment possible through sacrifice; particulars upon request. Room 1008—1,480 B'way.

Partner with capital, established import and export business; can show excellent record; large orders; no risks. X 235 Times Annex.

Associate wanted to finance protected staple household article; profits enormous. Integrity, 362 Times Downtown.

Will invest few hundred in established business as partner. Send particulars; no agent. S 100 Times.

15. Construct a poster for a factory bulletin board announcing a speech to be given to the hands at noon hour on a certain day, — the speech to be made on a subject vital to the workman.

16. Construct a poster containing certain general rules and regulations that you think ought to be observed by the hands in a factory.

17. As president of your class, write a letter to your principal asking for certain privileges for the class.

18. As corresponding secretary of the Central Labor Union, write a letter to a branch of your organization announcing an excursion to be made on a certain day.

19. Construct all the correspondence necessary to arranging the excursion referred to in number 18, — letters to the steam-

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ship line, to the park authorities, to the orchestra, to the restaurant, etc.

20. Assume that an accident happened to mar the pleasure of your excursion. Write a letter to the editor of some newspaper, placing the blame and demanding reparation.

21. In your capacity as corresponding secretary of the Central Labor Union, write a letter of polite inquiry to your employer, asking him what he means to do about the following demands made by the Union some time ago: —

A shorter day or a higher wage
A three weeks' vacation per year for every employee
The installation of Grinnell Fire Prevention fixtures in every loft of the building

22. Reproduce the reply that your employer dictates to his secretary.

23. Condense this reply to its few salient points for circulation among the men and for posting on the bulletin board.

24. Write to the school authorities in your district urging them to permit the school sessions to be held out-of-doors in agreeable weather. Agitate the question in the papers and on your school bulletin boards.

25. Draw up a petition as a last resort in making the request indicated in the above question.

26. Draw up a petition, to be presented to the school trustees, asking for the purchase of an athletic field for your school.

27. Draw up resolutions to be presented to the family of a fellow employee who has recently died.

28. Draw up resolutions to be presented with a gift by the employees of a factory to their employer on his sixtieth birthday.

The Beginnings of Mail Advertising. — The letterhead originated in the interest of convenience. It was the door-

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plate transferred to stationery. It is this today with dentists, doctors, lawyers, and other professional people. It states name, address, and hours. As such it is a convenience to the one who receives the letter and to the postal authorities in case it is lost. It is likewise a dignified advertisement for the one who makes use of it. It did not take the commercial man long to see that his letterhead could be made a very real form of advertising. He defied custom, sacrificed some dignity, and to his name and address at the top of his letters he added the names of the products he made and marketed. His letterheads soon became decorative as well as informing. Color and illustrations were used, until now, sometimes, his letterhead occupies half the space of a sheet and runs down the margin sides. Soon the commercial man found that he wanted to say so much in his letterheads that he did not have room for it. He therefore discontinued the attempt to state so much on a letterhead and devised special inserts, circulars, and catalogues, to be sent *along with* his letters, either under the same cover or separately.

A letterhead should be dignified, compact, and well-arranged. It is a mistake to attempt to say too much, for it cheapens the appearance of the letter and duplicates circular matter. Practically every firm today has on hand for circulation printed matter which renders an explanatory letterhead unnecessary. The following allows the fullest possible statement that can be necessary to any house for use on its stationery:

1. Name and address of firm, with telephone, telegraph, and cable address
2. Indication of business, with perhaps a trade phrase or slogan or mark, or medals or date of establishment

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3. Officers' names. In the case of large committees it overburdens the stationery to print all names; names of officers only should be printed
4. Branch offices
5. Date line
6. In case illustration is used, it should be placed so that it will catch the eye, and should have caption beneath it

The letterheads on page 131 should be examined in this connection.

Announcements. — Business correspondence parts company from social correspondence with the announcement. In form and sometimes in content it is very similar to the formal invitation to a social event. In purpose it is an advertisement. It appeals for continued or renewed patronage; it announces special opportunity to regular customers; it reminds of some opportunity of season and locality, or of some special policy. It is frequently engraved on card or paper of the best quality and sent out to individual names. It is also usually printed in the papers with slight modification, perhaps as a dignified advertisement. Examples are easily found in papers and magazines and in stationers' displays.

Advertising and Sales Letters. — The advertising letter or circular, or circular-letter, instigates. The sales letter *follows up* and sells. The former creates curiosity and interest. The latter convinces and persuades. The two are one, and whatever distinctions between them are insisted upon for purposes of study must not be permitted to interfere with the unity of content in a series of such letters when we come to write them.

Advertising letters are not so personal as sales letters. They stress the commodity whereas sales letters stress the

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customer, the *you*. Advertising letters describe and explain commodities; sales letters teach their value and use to *you*. The advertising letter may therefore ignore the rules of letter form, or take greater liberties with it, than the sales letter. It may ignore heading and salutation and complimentary closing, and thus become a mere circular, printed and impersonally circulated. It may contain certain letter parts only, such as date. It may address a group of people rather than one, and thus become a circular letter. It will in this case use the same style and content for wide-range circulation among thousands of people. It may follow an announcement, reënforcing and expanding it, and thus become part of a long series of advertising and sales literature. It may, and usually does, open a mail campaign for the sale of some commodity, suggesting the follow-up matter that is to come.

Both advertising and sales or follow-up letters should be paragraphed at frequent intervals, so that there will be no long, solid passages to tax the eye. The letter picture should be particularly attractive. Both the letter itself and the envelope in which it is sent should avoid advertising "loudness." People must not be led to feel by the appearance of their letters that they are receiving unimportant mail matter. The use of the envelope as a glaring advertising medium can hardly be justified in any sense. Not only may it retard handling in the postoffice and thus delay delivery, but it is very likely to surfeit the receiver with the advertising tone before he opens the letter — if he ever does.

The one big and important rule in all advertising and sales letters is to arrest the attention of the reader at the

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very outset. The emphatic point in all such letters is the first word or the first sentence. These failing to grip, the whole letter will probably be thrown aside. "Make the man read on," must be the guiding principle. How? By saying something directly to or about *him* at the start, for all men are interested in themselves. The sales letter must figure *you* or *it* to the exclusion of *I* or *me*, throughout its content. It should subordinate the firm name almost entirely. It must avoid the tone of command or presumption or over-assurance. Sales letters fail most frequently just here. Not

"You must have one of our improved sweepers"

but

"You will be greatly interested, we think, in our improved sweeper"

is the tactful opening for a sales letter. The sales letter that can open with the impersonal pronoun "it" and build up a good story about the commodity, will go a long way toward pleasing and interesting. Care must be taken in the story letter, however, to have the story appropriate and neither too long nor too remote from the commodity at the outset. The reader must have an inkling of what "you're driving at" in the beginning of your letter. His attention must be caught by the way you manage the reins and his interest must be held by the way you drive ahead. He likes to be led in a half-deceptive manner, though if you fool him absolutely he will be annoyed and throw your letter away.

The sales or follow-up series should build up its story or its argument in order of selling value. Each letter should suggest a new and yet undeveloped point to be made in a

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succeeding letter, and the succeeding letter must make it. The *series* must become more and more detailed and special. As in all good selling, prices and special inducements such as time payment, trial and instalment, should be left until late in the sales argument. This does not mean, however, that every possible device may not be used for the creation of inquiry and investigation. Postcards may be enclosed for the use of those who "want to know." The enclosed, addressed envelope or postcard is to the sales letter what the coupon is to the advertisement. The "continued-in-our-next" device may be used but of course must not be overworked. A good story, well told, may be an excellent device to stimulate and hold interest. The sales letter series, each letter of which constitutes a unified and complete statement, will create and maintain steady sales as a rule, while the "continued letter" will often cause people to postpone buying until they have received the whole series.

The writer of sales literature of any sort must be keen and alert all the time. He must be able to see and tell, in a selling manner, the thousand and one little incidents that are always occurring in connection with his commodity and his house. He must grasp this salesman's success, that salesman's failure, and wrest a good selling story from the combination. He must dovetail his sales stories and arguments with the advertising that has gone before, as cleverly as he adapts them to the sales to come afterward. He must, in short, be a literary salesman and a selling literary man.

The first two examples given below are separate sales letters, one from the wholesaler and one from the retailer. The next three constitute a follow-up series. Following these is a short series of sales letters:

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STEIN-BLOCH SMART CLOTHES
ROCHESTER, N. Y.

March 11, 1914.

Dear Sir:-

Just why you believe in some people and discredit others - just why you have confidence in certain merchandise while of some you are skeptical is just why you will pass many stores to reach the one at which you like to trade.

Thousands upon thousands of men and young men run the gauntlet of clothing stores to reach the Stein-Bloch dealers, for they know that Stein-Bloch Smart Clothes may be bought confidently. Our label guarantees all wool fabrics - smart style - and tailoring of the highest degree of needle efficiency.

In New York, John David, Broadway & 32nd St., will be glad to demonstrate our Spring styles and to explain to you the features which have made our garments renowned the world over.

The enclosed "Pencilart" panels illustrate five of our new models.

Yours very truly,

The Stein-Bloch Co.

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Broadway
& 32d St.

JOHN DAVID
STEIN-BLOCH SMART CLOTHES
MENS FURNISHINGS
New York

January 2nd, 1915.

Thomas Archer, Esq.,
20 Dey St., New York.

Dear Sir:-

Yes, this is the sale you've been waiting for.

Dozens of customers have telephoned us asking when it starts. It is not a mere occurrence, like the common run of "bargain sales", but an established twice-a-year occasion.

This regular Half-Yearly Reduction Sale of STEIN-BLOCH Suits and Overcoats will be held on Wednesday, January 6th. These garments will be available to you at private sale on Monday, January 4th and Tuesday, January 5th.

$25 Stein-Bloch Suits & O'Coats.....$18.75
$35, $32, $30 Stein-Bloch Suits & O'Coats...$24.75
$40, $38, $35 Stein-Bloch Suits & O'Coats...$28.75

Of the smart style and fine tailoring of Stein-Bloch Clothes it is breath-waste to speak to New Yorkers who know them.

Very sincerely yours,

John David

JD:GW.

P.S. Enclosed is price list of our Half-Yearly Shirt Reductions, also an event worthy of your attention.

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(1)

THORNTON BROTHERS
CLOTHIERS
TO
MEN, WOMEN AND CHILDREN

Messrs. Thornton Brothers beg leave to announce that they have opened their new building at Main and Spruce Streets where they will be happy to welcome old and new customers.

Telephone, Main 3344

October 18, 1917.

(2)

THORNTON BROTHERS
CLOTHIERS
TO
MEN, WOMEN AND CHILDREN

Main and Spruce Streets,
Atlanta, Georgia.

Telephone, 3344 Main

October 21, 1917.

To Former Customer,
Everywhere.

Dear Sir (or Madam):

You will be particularly interested, we think, in our new place of business.

You will be more than interested, we know, in some of the new offerings we are able to make, – you will recognize opportunity and buy.

There are new values, new styles, new goods, new life, – a contagion of newness that will be profitably irresistible for you.

This special celebration sale is open to our old customers, among whom none is more highly esteemed by us than yourself, for one week from date, after which it will be publicly announced in the papers.

Come, see, and rejoice with us, whether you buy or not.

Yours very truly,

THORNTON BROTHERS.

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(3)

THORNTON BROTHERS

CLOTHIERS

TO

MEN, WOMEN AND CHILDREN

Main and Spruce Streets,
Atlanta, Georgia.

Telephone, 3344 Main

October 28, 1917.

To Former Customer,
Everywhere.

Dear Sir (or Madam):

Your special opportunity has been extended for one more week, owing to the fact that you and certain other of our old customers have been unable to visit us.

We are unwilling to open this special sale to the general public until every one of our former patrons has at least seen these exceptional values we are offering.

You are aware of course that a removal of any sort necessitates readjustment and reassortment of stock, with corresponding upheavals in qualities and down-markings in prices.

You are the one to benefit.

Here are all kinds and sorts of garments for men, for women, for children, – from hat to boot, from great coat to smoking jacket or kimono, – in all kinds and sorts of materials, – from the silk of old Japan to the tweed of bonny Scotland.

But here is only one kind and sort of price and value,– the lowest of the one and the highest of the other.

Come as you should, while the buying's good.

Very truly yours,
THORNTON BROTHERS.

P.S. If you will telephone us at what hour it will be convenient for you to call, we shall be glad to assign a special salesman to you and facilitate in every way possible your examination of our especially attractive offerings.

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(4)

THORNTON BROTHERS

CLOTHIERS

TO

MEN, WOMEN AND CHILDREN

Main and Spruce Streets,
Atlanta, Georgia.

Telephone, 3344 Main

November 10, 1917.

To Everybody,
Everywhere.
Dear Sir (or Madam):

Most doors are loose on their hinges because of the sixty horse power thumps of opportunity.

Your door is no exception, for our opportunity for you has knocked there hard and often.

This is the time that opportunity bangs it in and drags you forth in its magnanimity, willy-nilly.

Special sales may come and go, but special value opportunities are in perpetual motion in our new shop.

For the Madam, - toques with plaited ostrich feather bands; smart morning and afternoon frocks in organdie and heavy linen; shoes in a variety of styles, with silk uppers in any choice of shade.

For the Man, - lounge suits in soft gray tweeds; conventional cutaways in the latest patterns; a complete new line of fall and winter outer coats of the dash-on cuts and super-wear materials.

For the Child, - suits of all styles and qualities, - for school and special wear, - smart and stylish and serviceable.

And for All, - prices that are right.

Alteration of all garments purchased will be made by custom tailor experts, as required.

Satisfaction is the only policy we know.

Very truly yours,
THORNTON BROTHERS.

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Dunning Letters. — When their formal bills and ordinary requests for settlement of accounts are delayed to a point of serious inconvenience, business houses usually send out dunning letters before resorting to the more rigid collecting methods. Debt should rarely be permitted to cause bad feeling between a house and its customers. However slow of payment a customer may be, he may be sure eventually and his custom meantime is accumulating and is worth more to a house than his ill will could be. Of course the prompt payment of bills is the only good and wise business policy. The discontinuance of credit privilege when that privilege is abused, is a safeguard that every house must at times exercise. But complaint, abruptness, and legal procedure are to be used only as a last resort. Least of all will they do in ordinary cases where debt is the bone of contention.

Mr. Jones is in debt, let us say, to Messrs. Ryan and Davis. He has ignored bills and short but polite requests for settlement. He continues his custom at the company's house. His financial record and standing have been looked up by the credit department and the one is approved, the other reliable. To place the matter in a collector's hands would doubtless offend Mr. Jones, who is a prominent citizen, and might perhaps bring much unprofitable publicity to all persons concerned. So Messrs. Ryan and Davis, dead in earnest but very patient, will work on Mr. Jones' case a little longer. The expert letter writer in the credit department will write him a tactful dunning letter, — a letter that will be courteous, that will assume that the delayed payment is caused by circumstances over which the debtor has no control, or that the indebtedness is not at all one of intention but rather

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due to oversight or adverse conditions. It will be polite, but between the lines there will be an unmistakable decisiveness of tone. It will read perhaps about as follows:

RYAN AND DAVIS
811 Thayer Street
CHICAGO

August 1, 1916.

John Jones, Esq.,
41 State Street,
Boston, Mass.

Dear Mr. Jones:

Statements of your account with us have been sent you on two former occasions, – June 1 and July 1, 1916.

Since we have not heard from you, we take it that they could not have reached you, owing probably to your absence from the city or to some irregularities in postal transit.

May we therefore make another effort to call your attention to the enclosed bill, which we are taking the liberty of sending in duplicate to your home address also?

Owing to the fact that we are required to meet certain outstanding obligations on October 1, in connection with a partial reorganization of our business, we shall consider your prompt attention to this matter a continuance of that highly esteemed courtesy which has made your relation with our house distinctive in the past.

A stamped addressed envelope is enclosed for your convenience, but this must in no way be permitted to interfere with your calling upon us personally, if you chance to be in Chicago. You may feel assured always of a most cordial welcome at the house of

Yours very truly,

Ryan and Davis.

CVR/AAC
Enclosure
#3

If it does not succeed, still another may be sent, reading somewhat after this fashion:

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RYAN AND DAVIS
811 Thayer Street
CHICAGO

Sept. 1, 1916.

John Jones, Esq.,
41 State Street,
Boston, Mass.

Dear Mr. Jones:

We are sorry to appear insistent. We have no custom that is more highly valued than your own has been. And we are quite aware that the times have been a bit dull, money tight, and the markets disturbed. We have ourselves suffered not a little from recent general conditions in the trade, and we have no doubt but that you too have experienced much inconvenience.

But, as we informed you under date of Aug. 1, 1916, we are obliged to make certain changes in our business on October 1, owing to a partial reorganization of the company. In view of this, it is necessary that all our old, outstanding accounts be closed up and our new books "started clean."

May we ask you, therefore, to remit at once, by check or money order, the amount of your indebtedness to us, indicated in the enclosed bill? You will see from the itemized entries that the account has been running now for almost a year, owing to our tardiness in calling your attention to it, perhaps.

Please do not understand from our letters, that our faith in your financial ability and intention is in any way impaired. On the contrary it is stronger than ever. We attribute your delay in payment entirely to oversight or to the present business depression, or, what is more likely, to the fact that you anticipate being in Chicago this fall, when you intend to call and give us the pleasure of personal payment.

If you prefer, we shall be glad to have a representative from our Boston office call upon you for settlement.

Very truly yours,

Ryan and Davis

CVR/AAC
Enclosure
#4

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This letter failing, along with the patience of Messrs. Ryan and Davis, a final one such as this may be sent to Mr. Jones:

RYAN AND DAVIS
811 Thayer Street
CHICAGO

Sept. 15, 1916.

John Jones, Esq.,
41 State Street,
Boston, Mass.

Dear Sir:

Unless we receive your check for the amount of the enclosed bill on or before October 1, 1916, we regret to say that we shall be forced to draw upon you at sight.

We trust that you will not require us to resort to a procedure at once so embarrassing to yourself and so distasteful to us.

Very truly yours,
RYAN AND DAVIS,
per *Daniel Armstrong,*
Manager Credit Dept.

DA/COM
Enclosure
#5

Circulars. — The advertising and sales letter may almost imperceptibly develop into the circular insert, the folder, the booklet, the prospectus. A few pictures, a little illuminated lettering in the letter itself, an extension of matter through several pages, — and the larger and more pretentious sales circular form is developed. The word circular is used in this book, as it is in the commercial world, in a generic sense to mean printed sales matter of almost any kind. An *insert* is usually a brief pointed statement or picture that announces some one particular and temporary feature, or it may be some kind of return

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post-card or envelope or detachable coupon form for the convenience of replies. A *folder*, as the name indicates, is a circular that is folded in an ordinary or an unusual fashion; the railway timetable is a good example of the folder. A *prospectus*, technically considered, is a circular which lays before one a plan, a map, a picture, or some other graphic explanation of a salable article. A *booklet*, as the name indicates, is a small book of varied advertising content. But these definitions are not to be regarded too precisely. Special printed matter for advertising and selling purposes is so varied in form and size — from round to square, from a single small page to many large ones — that it baffles nomenclature and defies definition. It is convenient and sufficiently accurate, therefore, to call all such matter, with the exception of catalogues and house organs, circulars.

Artistic pictures, accurate maps and plans, striking and attractive arrangement are the essentials of the effective advertising and sales circular. The more attractive it can be made, the longer it will be kept, and the more lasting and intensive will be its value. The commodity to be used should not be flaunted at the expense of all other things in the good circular. Dignified tone and attractive setting should be worked out first and the commodity should be presented in this atmosphere. Fancy or unique folds, unusual placing of illustration, decorative borders, tinted papers, tables of contents and indices, cover designs in color, extra data and information for the convenience of readers, —all have great value in insinuating through the circular a favorable impression of the commodity. Its principal purpose is to attract, to induce, to provoke inquiry. It must give general information about the commodity and

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just so much special information as will create desire "For further information." This is a nice problem, — how to say and to picture forth just the appetizing amount. To attempt to "say it all" defeats the end and purpose of the circular. Both curiosity and interest must be stimulated but neither must be completely satisfied. The aim of the circular must be to get the house into personal communication with the customer. This can best be done by leaving open or unsaid something that may be followed up, or about which inquiry must be made in order to give the customer a complete understanding of the content. For the same reason price lists are not included, at least fully, in the most effective circulars, just as the best display men do not place price tags on articles in shop windows.

Misrepresentation, ugliness, and incorrect English are the three great hindrances to good circularizing. There is some of all these, however, in circulars of almost every kind. Misrepresentation defeats the main purpose of a circular, for people who are lured into correspondence or into a shop as the result of deceptive circularizing are properly angry at the house responsible for it. Ugliness or indiscretion or disharmony in color or illustration shocks or disgusts without gaining attention that leads to sales. Incorrect English blurs the exposition, the very thing that is important to persuade a person to buy. Railway circulars sometimes misrepresent direction and distance in their maps by taking liberties with geography. "Never trust a railroad map" is an expression that has been born of this misrepresentation. Catalogues and carelessly constructed guide-books frequently use such clumsy or awkward English in exposition that readers are not only not enlightened but are positively confused as a result of their reading.

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Catalogues. — Catalogues are circulars made special, definite, and individual. They are to circulars what sales or follow-up letters are to advertising letters and announcements. The sales circular often carries "Write for catalogue," or "Write for price list," or "For further information, address —" at its conclusion. The catalogue, then, is the next step in the sales process. In make-up it should have all the selling qualities of the good circular. Modern photographic processes have made it possible to illustrate every salable commodity under the sun in about every phase of its salability. This has not only contributed much to the attractive appearance of circulars and catalogues, but it has also greatly increased the persuasiveness of both of them. The write-up or the English of the sales catalogue no longer holds first place in its selling efficiency, though of course it is still important. The English and the illustration work together in sales catalogues, but the better placing and the larger proportions are given to the illustration. Every picture, with the explanation or caption underneath it, should be a selling argument. The use of clear, legible type and the arrangement of printed matter on the pages of a catalogue, as on those of a circular, should place the emphasis where the eye will most easily grasp it (see page 187). Headlines should be short, terse, and stated principally by nouns, verbs, and adjectives. The combined headlines on a catalogue page should make a continuous and consistent sales argument. The parts of the catalogue must be related, the pages dealing with similar commodities being consecutive. This not only helps a reader in his consideration of the various commodities for sale; it likewise makes it possible for the house issuing the catalogue to detach the parts easily and issue

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them separately. Thus, a large mail order house may issue special or departmental catalogues for each of its departments, and may also combine these sections and issue them as a large general catalogue. In addition, it may issue special season and special sale circulars, as calendar and condition demand. In all kinds of catalogues, however, certain general matter must be included, such as terms of sales, conditions of selling, method of ordering, house policies, price lists, indices, and other general advertising matter.

The catalogue illustration must not be merely a good picture, — it must be a good *selling* picture. There is a difference. The picture of a beautiful young lady may arrest attention and create interest at once. But if the picture is used as a catalogue illustration for selling shoes, it is not a good selling picture. The whole illustrative space should be used for the well-shod feet alone. The picture of the commodity itself is usually the best possible selling argument. Lines, arrows, and other expository drawings are also of great value in catalogue illustration. Size, proportion, and arrangement must be carefully gauged. The illustration of a commodity may be placed at the top or on the side of the catalogue block assigned to it. It is an excellent device in all kinds of circularizing and cataloging to dovetail illustrations with reading matter irregularly, at unexpected and unconventional places, for this forces one upon the other and both upon the eye. The illustration must be sufficiently appealing to demand a reading of the matter below or beside it.

The catalogue write-up should be long or short, according to the expository and descriptive value of the illustration that it accompanies. The use of the adjective is

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most important, for accurate description depends upon this, especially in cases where there is no illustration or where the illustration, however perfect, is still incomplete. The buyer who returns goods because they are "not as catalogued" usually has a case against the one who wrote the descriptive English in the catalogue, or a case against an adjective. The following catalogue write-ups should be studied carefully in this connection. The form is particularly important:

"Crest" Shoes for Well Dressed Men and Boys

No. 15D4081 The Pair, $4.35
Gunmetal Calfskin — Dull Calf Top — Goodyear Welt—Dressy—Medium Hi-Toe—Medium Heel—Heavy Sole—Scarsmade.
Sizes, 4 to 11. Widths, C to EE.

No. 15D4063 The Pair, $4.15
Patent Coltskin — Dull Calf Top — Goodyear Welt — Medium Hi-Toe Last — Medium Heel — Scarsmade.
Sizes, 5 to 11. Widths, C to EE.

No. 15D4085 The Pair, $4.15
Gunmetal Calfskin — Dull Calf Top — Stylish Recede Toe — Low Heel—Goodyear Welt—Scarsmade.
Sizes, 5 to 11. Widths, C to EE.

No. 15D4062 The Pair, $3.00
Gunmetal Calfskin with Patent Coltheel Foxing—Dark Gray Cloth Top — Goodyear Welt — Raised Toe—Medium Heel—Scarsmade.
Sizes, 5 to 11. Widths, C to EE.

Boys' Caps in Desirable Styles

COLORS ESPECIALLY SELECTED TO HARMONIZE WITH OUR BOYS' SUITS. Average shipping weight, 8 ounces.

No. 40D4850 20c
GOLF CAPS in a great variety of gray or brown mixed patterns. Six-quarter top. Inside fur lined pull down band. **SIZES—6¼, 6½, 6¾, 7, and 7. State size and color wanted.**

No. 40D4852 35c
DARK NAVY BLUE GOLF CAP WITH INSIDE FUR LINED BAND. Eight-quarter top. Twill lining. **SIZES—6¼, 6½, 6¾, 7, and 7. State size.**

No. 40D4854 35c
BOYS' CAPS in a great variety of gray or brown mixed patterns. Golf style with fancy top. Inside fur lined pull down band. **SIZES—6¼, 6½, 6¾, 7, and 7. State size and color wanted.**

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Cheaply constructed catalogues, catalogues that are made up on poor paper and printed with poor ink, or in which undignified, unattractive, and inaccurate illustrations are used, are not effective selling agents. Houses that frequently make offers of special sales by means of their mail order departments weaken the appeal and purpose of such offers. To induce perpetually is not conducive to permanence. Buying and selling by mail are convenient, wasteless, and efficient just in proportion as the mail order salesman, the catalogue, is honest, dignified, and appealing.

House Organs. — The good organ is to some extent a combination of circular and catalogue with an added magazine quality. It is for the employer, the employee, and the customer. It must have an interest, therefore, for each of the parties in the business trio, — the maker, the seller, and the buyer. It should be issued regularly, whereas the circular and the catalogue depend upon season and locality and condition and policy for their issue. It should "talk up" the honest dealer, "talk down" the dishonest one. It should help by every possible means of write-up and illustration those who handle the goods of the house. It should initiate new standards and new policies for dealers in different centers. It should encourage and instruct the employees by keeping them informed of the doings of the house. A good house organ will prevent a workman from getting into a rut just as surely as it will teach him to have increased respect for that part of the work he contributes to the total output of the company by which he is employed.

In addition to being a magazine and a circular, and in some small way a catalogue as well, the house organ should

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be a human interest publication. It should show how the work of one house touches and is touched by that of other houses engaged in similar and dissimilar lines of activity. This it will do by illustrated stories from and about the different departments, by tables and diagrams indicating growth and development in certain phases of its own and other business, by pictures of leading men, by the exposition of the strong forces at work in the company for its maintenance and improvement, and so forth. In make-up and format it should be attractive. In content it must be so compelling as to find a place in the library of every workman. *Obiter Dicta*, house organ of the Curtis Publishing Company, is one of the best house organs in the country. It should be procured and studied. The following is the table of contents in one issue:

New England Developments
Advertising Agents' Service
Lay-outs and Such
A Census for Salesmen
Advertising and Luxuries
Earlier Closing Dates — Why?
Dynamic Display
Trademarks and the Law
Engraving Definitions
    The Halftone
    The Line Plate
    The Electrotype
Communications, Reports, and Quotations
Ten Illustrations

PROBLEMS

A

The following plan should be studied and used for yourself and for others. It may be of value in case your graduating class desires to resolve itself into an employment agency to

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secure positions for the members. A letter should be prepared along these lines for each member:

How to Get a Position by Means of Letters

I. Study of myself
   1. My attitude toward others, — do I get on with them or am I mean, selfish, autocratic, independent, flippant?
   2. The attitude of others toward me, — are they cold, friendly, helpful, appreciative, critical, admiring, fault-finding?
   3. My estimate of myself and of others and their estimate of me.
   4. My tastes, my habits, my hobbies, my education.
   5. The influence of home, of school, of social life upon me.
   6. A summary of my strong and my weak points.

II. Study of different positions
   1. Examination of local organs and directories; conversation with various workers; knowledge of the community.
   2. Positions versus mere jobs.
   3. Future offered by various kinds of work.
   4. Positions I could hold, positions I should like, positions for which I am fitted.
   5. My qualities in relation to certain positions.
   6. Considerations of rewards, — money, happiness, fame, reputation, service, growth (mental and moral), influence, health.

III. Study of society around me
   1. Brotherhood of man.
   2. Cheating cheats only the cheater.
   3. Nothing to be had without work.
   4. The value of personal appearance, and character.
   5. Qualities of most successful workers are self-control, sympathy, health, humor, honesty, endurance, patience, brains, initiative, judgment, — these ten.

IV. Procedure for position based upon this study
   1. Insert advertisements in daily, general, and special publications.
   2. Answer advertisements in such publications.

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3. Write a letter or circular advertising myself, — a good "self story."
4. Make copies of this letter and send to friends, acquaintances, old employees, and employers for whom I should like to work.
5. Follow up these letters with others and with personal calls.
6. Make use of good references throughout the process.

B

In writing a short-story sales letter it is often a good idea to begin your letter with the climax of the story and then work back to the beginning or cause. This will grip the attention at once, even though it sacrifices the conventional order of story telling. Suppose you are going to tell a story for the selling of Plunket Non-Skid Tires. Your story is to show that a serious accident could have been avoided if Plunket Non-Skid Tires had been used instead of others. You may have pictures or diagrams for marginal illustration in order to make your story realistic.

[Letterhead of Plunket
Non-Skid Tire Company.]

Aug. 30, 1917.

Dear Sir:

Whizz! Sizz!! Bang!!! An automobile ditched; a mother and her two children seriously injured!

And why?

Well, partly because of a slippery road and an uncontrollable car. But also because of the absence of Plunket Non-Skid Tires.

Read the story:

(Here tell how the happy family, thinking rain impossible, started out on a clear morning with old and smoothly worn tires on their car. They were caught in a sudden thunder storm, however, and their car glided and slipped until the accident occurred.)

And now, — what's the lesson?

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Just this: No matter how clear the day; no matter how safe the way, no automobile owner who trusts his loved ones in his car can afford to be without the Plunket Tire Equipment.

Avoid the whizz, the sizz, the bang, and all the rest of it, by providing your car at once with the great "Life Saving Tires."

Very truly yours,

1. The Turner Piano Company has just moved its warerooms into a new building some distance from the old one. Write an announcement to be sent out to credit customers.

2. The Turner Piano Company knows that your old Turner Piano was recently destroyed by fire. It wants to sell you a new Webster piano, one of its latest instruments. Reproduce the letter you receive from the Turner Company.

3. Reproduce two or three sales or follow-up letters that you receive from the Turner Company.

4. A final letter from the Turner Company explains easy terms of payment for the Webster piano. Reproduce the letter.

5. You have suddenly been called away for some months and have been unable to pay the instalments on the piano regularly. On your return home you find two "requests for payment" from the Turner Company. Reproduce them.

6. With the above problems in mind, construct a similar cycle or series of correspondence from

A department store
An automobile company
A harvesting company
A lecture bureau
The management of a school paper
A dealer in athletic goods
A boarding school
An insurance company
A book company
A dressmaking or millinery establishment

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7. Write a letter to be sent out by your class to the business houses of the community, in which you make an appeal for summer employment.

8. Reproduce some favorable and unfavorable replies to the letter written under number 7.

9. Write a letter to be sent out by your graduating class to the business houses of the community, asking for permanent employment for individual members.

10. Construct a circular to be inserted in this letter, setting forth some good advertising for your school, for individual members of your class, for the community at large.

11. Construct a brief house organ to be inserted in this letter relating to your graduating class. Make it as interesting and informing to every member of the class as it must be to every member of your school community.

12. Write brief catalogue descriptions of certain members of your class, accompanied with pictures and catalogue numbers. Pictures of students at work in classrooms and of work actually turned out by them will probably help your catalogue as a marketing agent.

13. Have your class construct a catalogue of your school. The undertaking, of course, must be thoroughly departmentalized, the different kinds of work prepared separately and fitted together by those appointed to make-up.

14. If as owner of a small shop you were to issue a monthly prospectus, what would cause you to make changes in the issue from month to month? How would you vary proportions and illustrations from month to month?

15. The Blank Odd-and-End Shop is going out of business. Issue a circular announcing the fact and follow this with a catalogue making special sales inducements.

16. Write a letter to the Sears, Roebuck Company, Chicago, Ill., ordering something from their mail order catalogue. Re-

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produce the reply. You find the article *not as catalogued.* Return it and write to them. Continue this series of correspondence until satisfaction is reached.

17. Send a sample of Cleanwell Soap to Mrs. I. B. Prim, housekeeper for a large hotel. Accompany it with an appropriate advertising letter or circular. Follow up until you receive a curt reply of refusal from Mrs. Prim. Reproduce her reply and your own to it.

18. Criticize the following sales letter openings, and convert them into better ones:

"You need me"
"Your business is a failure, unless"
"I am the man you are looking for"
"Don't buy till you see me"
"Take a word of advice from one who knows"

19. Suppose all advertising matter had been sent out for a commodity such as a brand of soap or of canned goods. Plan and write four or five follow-up letters, each one containing a new sales argument and featuring the brand from a new angle.

20. Write a circular letter advertising yourself for a position in one of a certain group of occupations, — publishing, newspaper, educational; brokerage, real estate, investment; farming, trucking, cattle raising; etc. Then write two follow-up letters to be sent out at certain intervals.

21. Prepare a little insert, containing your picture, to be put into your first letter in number 21.

22. The following letter is reproduced here by permission of Mr. Edward H. Schulze, who composed it, and of *Advertising and Selling*, in which it appeared.

(*a*) Reproduce the post card mentioned.
(*b*) Follow up the letter with others.
(*c*) Reproduce the letters received in reply.

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Dear Sir:

It was a local between Philadelphia and Trenton.

I sat in the smoker, which was half baggage-car. At Frankford, an automobile tire was thrown on—a yard or two of its plain Kraft wrapper flapping in the breeze. Just one of many similar ones I had seen while on a month's trip.

I said to the baggage-man: "Does this happen often?" "Nearly every day," he replied. "We carry tires with wrappers loose, torn—and rubber exposed."

Plain Kraft paper—even of a 50-pound basis—won't stand the strain of shipping. But 36-pound Kraft—reinforced with yarn and WATERPROOF*—will do the trick to perfection.*

So I wondered: "Does it pay a manufacturer to spend millions in building reputation, and then—to save a cent or two per tire—send his product broadcast over the land—imperfectly protected against light, dirt and exposure?"

Test the stength of sample enclosed. Wrap it tightly around your wrist. Note what a firm, strong, neat job it makes.

And six ounces will wrap a tire.

Tell us, please, the size of rolls you use—diameter, width and core. And let us send—without any obligation or expense—enough for thorough trial.

Give Angier's Tirewrap the opportunity to prove its worth to you—as it has already done to Goodrich, Michelin, McGraw, and others. The post card is for your convenience.

Very truly yours,

ANGIER MILLS,

A. B. HALL,

Sales Manager.

23. Imagine that one of your classmates has been lost. Write a descriptive poster of him and offer a reward to any one who will notify you of his whereabouts. Will it be necessary to change your poster in any way if you place his picture on it?

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24. Construct two railroad folders, one for each of two rival railroads. One runs from Chicago to San Francisco in a more roundabout way than the other, but the folder does not mention this fact, of course.

25. Rewrite the following excerpts from sales circulars, improving the English and making it more direct:

a. For two seasons sixes have been in service, and it is the unanimous verdict of the thousands of users who have driven these cars that nothing but a six will supply the requisite amount of power, smoothly and evenly delivered, that is required to meet the universal motoring need.

b. Pick out one of the glorious radiant Lachnite Gems — set in solid gold and get it on ten days free trial. Wear it to the ball — to the opera — on the street — to work — everywhere — for 10 full days — then decide whether you wish to buy or not. If you are not fascinated by its radiance — if you consider its splendor one trifle less than that of a mined diamond — send it back at our expense. You don't pay us a penny for the trial. If you decide to keep it, pay the rock bottom price (1-30th as much as a diamond costs) as you can afford. Terms as low as 3⅓ c a day (50c a month), without interest. No red tape. Your credit is good with the great House of Bachman. Send coupon for new jewelry book.

c. A Compact Trunk, small enough to be put under a berth if necessary. Is particularly convenient for short trips because of the ease with which it may be transported by motor.

Rawhide Bound, $80
Leather Bound, $65

d. Affords an exceedingly simple and convenient mode of packing hats, shoes, linens, and so forth. May be used either separately or in conjunction with a Wardrobe Trunk devoted entirely to outer garments.

Leather Bound, $65

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26. Write a good story sales letter for each of the following commodities. Draw upon your imagination and talk to people who have had experience in using the commodities:

A lawn-mower	A faithful horse
A sweeper	A piece of real estate
A fountain pen	A piano
A plough	A pair of shoes
A truck	A certain kind of cap or hat

27. Draw up a table of contents for what would be an appropriate house organ for your school or your club.

28. Outline a plan for the management of large correspondence. Imagine yourself an employer with an office force to handle an average mail of two hundred letters per day. Show how you would departmentalize your office.

29. Write a dunning letter to a customer who has changed his address frequently. If you suspect his motive in his frequent change of residence, you must not openly evince your suspicion.

30. Imagine yourself a collector of unpaid bills. Write a series of letters for your business, to be circulated among the large concerns in your community. Be sure to state your equipment and facilities for the work. References, inserts, and circulars will not be amiss.

31. Draw up a chart to summarize the contents of this chapter. The following is a suggestion to improve upon:

BUSINESS COMMUNICATIONS

Kinds	*Purpose*	*Description*
Letters		
Circulars		
Catalogues		
House Organs		

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CHAPTER IV

DIRECTIONS ABOUT WORK

The Two Routes to Learning. — Knowledge is gained by experience and by authority. To learn by doing is to learn by means of experience. To learn by observing others or by following directions given by others, is to learn by authority. For attaining to a complete knowledge about anything, both experience and authority must be relied upon. It is sometimes said that experience is the best teacher. But it is often a very expensive and a very extravagant teacher. If a man were to learn to run a steam engine by experience only, without rule or instruction or authority of any kind, he would not only waste a great deal of time, but he would probably meet with serious accident and injure others as well as himself. Reliance upon experience only as a teacher has led to dire results and is doing so every day, as can easily be discovered by looking through a single newspaper.

Again, it is sometimes said that authority is the only safe guide in a course of action. But this maxim also must be modified. Authority is a safe guide only when it expresses itself clearly and unmistakably. If instructions are vague in any sense whatever, they will not only blur understanding, but they will also hinder the attainment of any proper working knowledge. Following improper rules or directions leads to failure. Trying to follow involved directions confuses, delays, misleads. Experience and authority both must be followed for efficient attainment. The

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HARVESTING WHEAT, STATE OF WASHINGTON

These machines are called "Side Hill Harvesters," and are especially built for use in hilly country. The grain is cut and thrashed by the machine in one operation, so that bags are filled with wheat as the harvester moves along.

Reproduced by permission of the Philadelphia Commercial Museum.

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recipe is the authority; baking the cake, the experience. The guide-book direction is the authority; following it out is the experience.

The Relation of Experience and Authority. — Experience is authority in process. Authority is approved experience. Experience is the child of authority. Authority is born of experience. This seems like a contradiction, perhaps, but a little meditation will prove that it is not. There were, of course, no rules, no directions, for primitive man to follow. He had to experiment, to experience, and then to establish his own rules. He gained all of his knowledge, or nearly all of it, through trying things out for himself. He inherited very little. He selected from his experiences those that had served him best, and passed them on. Thus he became an authority for future generations. But these generations experimented with new forces and with new phases of old forces, and thus established a new set of rules, a new authority based upon the new set of experiences. Now, experiment is only the examination of a set of experiences for the purpose of ascertaining which is the best one to be formulated into authority. Once it has made this selection and established this authority, it may set to work to develop a new authority from the old, by means of further experiment. Thus, authority and experience evolve one from the other in the eternal cycle of human progress. Experiment is the parent of both. To illustrate: The potato was first regarded as a worthless weed. Somebody experimented with it, "experienced" it as an edible, and established the fact that the potato is a food. Further experiment proved it capable of various uses as a food; hence, recipes for potato dishes were formulated and they now constitute authority.

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The Case of Sir Roger. — How inadequately both experience and authority may serve one, when they are incomplete or vague, was proved by the country gentleman, Sir Roger de Coverley, on that occasion when he desired to find a certain lane. He inquired of supposed authority but was refused explanation because his question did not please or was not tactfully put. Not to be discouraged, he decided that he would discover by experience the lane he was looking for. To this end he walked a little way into every lane he saw, and then asked what lane he was in. By this troublesome device he tried to find his lane. Had he known how to ask his question, authority would have saved him all the time wasted by experience. If in his case experience was the best teacher, it nevertheless charged a high rate of tuition.

Directive Explanation. — Clear, direct answers to the questions *who* (or *what*), *where*, *when*, *why*, and *how* are explanations. The first three words may be answered by a nod of the head, a motion of the hand, or by a single word, phrase, or sentence. *How* and *why* demand, as a rule, longer, more complete answers. These are the important questions in explanation, and to answer them clearly and concisely requires much exercise and training. Yet they are so common that a day rarely goes by without our calling for an explanation by means of them, or that some one does not call upon us to explain something in answer to them.

Our principal concern, then, is with these two types of questions:

I.

"How do you do or make that?"
"How do you go there?"

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2.

"Why do you do or make that?"
"Why do you go there?"

It is in answer to such questions as these that recipes, patterns, experiments, directions, manual and mechanical operations are stated.

They indicate three general kinds of explanation: (1) the explanation of a process or a method, (2) the explanation of a position, a location, or a direction, and (3) the explanation of a cause. They are the question groups of manner and reason. While only *how* and *why* are represented in them, they nevertheless include also the *who*, the *when* and the *where* above referred to, for rarely can we fully answer *how* and *why* without answering the other three also, directly or indirectly. None of them can be answered except by means of experience or authority.

The Qualities of Explanation. — Explanation must be clear. There must be no flowery, no excessive language in making an explanation. It must be stripped of all phrasing except what is necessary for making itself understood. A too wordy explanation is to the mind what the direct sunlight is to the eyes, — it blurs and blinds. The following bit of verse is an excellent code of advice for the one who is called upon to write an explanation:

FOR WOULD-BE CONTRIBUTORS

If you've got a thought that's happy —
  Boil it down.
Make it short and crisp and snappy —
  Boil it down.
When your brain its coin has minted,
Down the page your pen has sprinted,
If you want your effort printed
  Boil it down.

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Take out every surplus letter —
  Boil it down.
Fewer syllables the better —
  Boil it down.
Make your meaning plain; express it
So we'll know, not merely guess it;
Then, my friend, ere you address it
  Boil it down.

Boil out all the extra trimmings —
  Boil it down.
Skim it well, then boil the skimmings —
  Boil it down.
When you're sure 'twould be a sin to
Cut another sentence in two,
Send it on, and we'll begin to
  Boil it down.

— "*Gumption.*"

— By permission of *Electrical Experimenter* (July, 1915)

Only by thus measuring and minimizing your expression can you enable another to follow your directions satisfactorily. There must be, however, no sacrifice of *completeness* in the effort at clearness and condensation. The results of incomplete recipes, patterns, or other directions have been both tragic and humorous. The omission of a single step in any form of explanation may be fatal. Moreover, the various steps must be stated coherently, each following the other in the order in which the operation is to be performed. These four qualities — *clearness*, *condensation*, *completeness*, *coherence* — are the four essentials of all good explanation. Just in so far as they are contained in directions of any sort will the work of the world be facilitated. The omission of any one of them will lead to misunderstanding and consequently to mistake, to waste, to general inefficiency.

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The Plan in Explanation. — The one infallible rule for securing these qualities in an explanation is to plan it carefully before attempting to make it in detail. A little thought will make evident that it is vastly better to build an explanation upon something that is already known by the one to whom the explanation is made. Proceed from the known to the unknown, from authority to experience, and from this experience to new authority. This represents the natural process of mental operations. We think first of the old and attach the new to it, — car, *steam* car, *trolley* car, *electric* car, etc. In like manner, new recipes and new patterns are based upon old or known ones. In directing a person to a place we start with his known location; in telling some one how a steamship is propelled, we build up our explanation upon the principle of rowing. Moreover, this method in explanation is the chronological or order-of-time method. It is also the order-of-difficulty method. It leads from the simple and general into the complex and particular. It proceeds from those simple things we learned first to those complex ones we learned later and are to learn through the special direction in question. Even in explanation that calls for a classification or an enumeration, this order may be followed. If, for instance, we were to explain the different kinds of houses with which we are familiar, we could very profitably begin with the smallest, which would probably be the earliest and most primitive type of house, and proceed to the largest, which would probably be the latest and most complex type. Whatever our subject, whether it be one calling for an answer to the question *why* or *how* or *where*, or one demanding a systematic enumeration of classes or kinds, this rule of order must be observed, — from

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the known to the unknown, from the early to the late, from the simple to the complex, from the general to the particular. Only by planning in strict adherence to this rule shall we be clear, coherent, complete, and concise in our explanation.

The general headings in an explanation of a process or a method are:

I. Preparation, or assemblage of materials or ingredients.
II. Operation, or combination or process or manufacture.
III. Deduction, or completion or result or effect or product.

With but few variations these three headings may always be used as a guide to securing our four essential qualities in explanation. Observe the following:

MAKING A DOLLAR BILL

I. Materials
    1. Silk
    2. Paper
    3. Dyes and ink
II. Processes
    1. The silk
        (*a*) Made in Japan
        (*b*) Sold in hank to papermakers (government mill at Dalton, Mass.)
        (*c*) Dyed red and blue by expert dyer
        (*d*) Cut into one-quarter inch pieces to be woven into paper
    2. The paper
        (*a*) Best linen rags of European flax
        (*b*) Strength and smoothness essential
        (*c*) Cut into small pieces and placed in vat
        (*d*) Soaked in purest water from special artesian well
        (*e*) White, foamy pulp formed
        (*f*) Dried and cut into sheets 13½ inches wide, 33

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inches long, and sent to Bureau of Engraving and Printing, Washington, D. C.

3. The engraving and printing
   (*a*) The purest German dyes and inks used
   (*b*) Three colors, — green, black, blue
   (*c*) Serial numbers, photo engravings, treasury seal, name, etc.
   (*d*) Size of finished bill — 3.04 inches by 7.28 inches (1000 weigh exactly three pounds)

III. A Few Deductions
   1. 189,467,976 bills were printed in 1914
   2. Average life of bill, spent once a day, is six months
   3. After it is scrubbed, starched, and ironed at the expense of the government, it may live four months longer
   4. When no longer usable, it is again reduced to pulp and re-processed

The general headings in an explanation of location or direction are:

I. Route, or how to go from *here to there.*
II. Placing, or locating by means of cardinal signs.
III. Recognition marks, or certain special features.

Expanded into a definite direction or location plan, this general form might read as follows:

TO THE AUDITORIUM FROM OUR SHOP

I. Route
   1. Walk down Main Street three blocks.
   2. Turn to left and walk through Orange Street two blocks.
   3. Turn to right and walk one block through Keap Street.

II. Location
   1. Northeast corner of Keap and Washington streets.
   2. Extends one-half block on each street.
   3. Entrance on Keap Street opposite Walton stables.

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III. Special marks of recognition
   1. High open tower.
   2. Ivy-covered walls.
   3. Canopied entrance.
   4. Bulletin boards.

It will be observed that this plan answers the specific questions in the following order:

How does one go to the auditorium from our shop?
Where is the auditorium located?
How shall one recognize it?

The plan may be broken or partitioned according to the exact information desired. In giving a direction calling for a more complicated explanation, details of fares, vehicles, management of baggage, and other special matter will have to be included. The general plan may remain the same. In giving directions as to the route between two distant places, however, point number one only is really necessary, treatment of location and special marks of recognition being unnecessary; thus:

FROM PITTSBURGH TO BUDAPEST

I. By train to New York
   1. Fare, $10
   2. Time, 10 hours
   3. Train, Pennsylvania day express
II. By boat to Havre, France
   1. First class fare, $125
   2. Time, 6 days
   3. French Line steamship, *La France*
III. By train to Paris
   1. First class fare included in II, 1
   2. Time, 2 hours
   3. *Rapide Boat* Express

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IV. By train from Paris to Budapest
  1. First class fare, 193.70 francs ($37.80)
  2. Time, 28 hours
  3. Orient Express, *Internationale Wagon-Lits* service

In giving an explanation as to *why* you want to go to a certain place, a statement of every possible reason may be made, followed by the conclusion or "Therefore." This is called the syllogistic form of explanation or reasoning. It is used commonly as a basis for argument. The three headings,

1. Statement of reason
2. Explanation or justification of reason
3. Results or effects

may likewise be used, with some variation, as required by special subjects. To illustrate:

WHY I READ STEVENSON

1. He interests me.
2. He informs me.
3. He amuses me.
4. He improves me.
5. *Therefore*, I read more of his books than of any other writer's.

or

WHY I READ STEVENSON

I. Reasons
  His books interest, inform, amuse, and improve me
II. Explanation
  1. His stories always interest
    (Specific names and points of interest)
  2. They contain a fund of information
    (Specific points given)
  3. The characters and episodes are amusing
    (Specific illustrations)

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4. I find myself with better ideals and greater knowledge after reading them

III. Results

I have read all of his works and compared them with others

or, conversely,

WHY I LIKE MANUAL TRAINING

1. I like to work with tools.
2. I like to make things.
3. I like to have some concrete showing for my efforts.
4. I like my work to result in usefulness.

or, again,

WHY I GO IN SWIMMING

I. Reason

It refreshes at the same time that it exercises.

II. Explanation

1. It should be indulged in temperately.
   (*a*) Overdone, it exhausts.
   (*b*) Properly done, it stimulates.
2. A half hour is the proper length of time to remain in the water.
3. It is a clean, refreshing, recreating exercise.

III. Results

It increases vitality and thus benefits the health.

WHY I GO TO THE MUSEUM

I. Reason

I find there concrete illustration of work and of literature by means of pictures and sculpture.

II. Explanation

1. Work
   (*a*) Old Egyptian and Roman sculpture.
   (*b*) Medieval European occupations.
   (*c*) Various utensils.

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2. Literature
   (*a*) Pictures and statues of great authors.
   (*b*) Pictures and statues of great characters in literature.
   (*c*) Great stories depicted by brush and chisel.

III. Results
   It increases my knowledge and appreciation of art and industry of former times and helps me to establish valuable relations between the past and the present.

To illustrate still further:

WHY JOHN KEPT HIS POSITION

I. His theory
   John's belief was that keeping a position means ultimate promotion.

II. His practice
   1. He was patient under stress.
   2. He was courteous under provocation.
   3. He was always on or ahead of time.
   4. He never ran when closing down whistles or bells sounded.
   5. He always did his best work.
   6. He dreamed, but not during working hours.
   7. He thought about his work, but never worried.
   8. Hence, he could not fail to keep his position.

III. The results
   1. Recognition was late but certain.
   2. Promotion eventually came in leaps and bounds.

The Use of Diagrams. — Wherever possible, and it is possible in almost every case, diagrams or illustrative drawings should be used for the further elucidation of explanatory writing. In patterns, recipes, designs, manual and mechanical experiments, and in giving directions, diagrammatic plans are, as a rule, so much a part of the written explanation that a separation of the one from the

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other makes each incomplete. The processes of illustration have become so nearly perfect that it is almost as easy today to explain by pictures as by writing. A map, a drawing, a graphic illustration of any kind doubles the explanatory appeal. The appeal to the eye, always a strong one, is added to the appeal to thought and reason. In giving directions or location, a line showing a street or two will go a great way toward clarifying a doubtful point. In writing a recipe, a picture of the prepared dish may assist the whole process. The handling of instruments and materials in delicate experiments cannot always be safely left to words only; an explanatory illustration is a guarantee against accident or failure. Patterns and designs depend almost exclusively upon the picture and the diagram for their interpretation. It is well, therefore, to cultivate the habit of making accurate if rough designs in illustration of anything you may have to explain.

The "Other Person" in Explanation. — All explanation must be made with the "other person" distinctly in mind. First of all, his question must be answered, not evaded. The following perfect evasion in answering a question, taken from a newspaper, should by no means be used as an example of good answering if you would retain the respect of your questioners:

"GALUMPHING."

Question. — Will you kindly tell me the meaning of the word "Galumphing" in one of your editorials? I have looked in all the dictionaries available and cannot even find the word.

Answer. — "Galumphing" was invented by Lewis Carroll and used in his celebrated poem "The Jabberwock" in *Alice Through the Looking Glass*. Another word coined by him in the same poem, "chortle," is also in common use.

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In the second place, it is the questioner with his question that indicates to you the scale and the pitch of your explanation. You must adapt your language to his. An employer does not talk to his apprentice in the same terms that he uses in talking to one of his experienced hands. He adjusts his language to the "other person" in each case. A cooking expert observes the same rules of adaptation in talking to a class of experienced housewives and to a class of inexperienced girls. The engineer will pitch his explanation into technical terms and make it brief in scale and scope if he is talking to a body of tried and expert engineers. But let him give the same talk before a class of beginners, and he will pitch his language much more simply and will elaborate the scale of his explanation beyond a peradventure of misunderstanding.

The other person should do his share, however. His questions should be tersely and pointedly formed, in order that they may inspire clear, coherent, and complete explanations in reply. They must contain certain key or central words which stand out and indicate to the one questioned exactly where he is to concentrate in answering. The good questions are those that

(1) Are brief and direct and courteous,
(2) Call for one answer only.

The poor questions are those that

(1) Are long and involved,
(2) Call for more than one answer.

The leading question is the question that is so framed as to lead to the answer desired by the one asking it. It is a good question in request for explanation, provided it

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brings out *in proper sequence* just those affirmatives and negatives that are needed for the information. If it is permitted to cause haphazard answers, and thus to produce scattered and inconclusive explanation, or to convey the information it is seeking, it is detrimental to any clear understanding of the issue involved and is a waste of time. The following are examples of the bad leading questions: "Columbus arrived in America in 1492, did he not?" "And he landed — where?" "And he found — what?" etc. Such questions are sometimes called *coaxing questions*, for reasons that are obvious.

The didactic question is the question that is stated in imperative form, and is commonly used in requests for explanations. It is good because it calls for a fluent, uninterrupted answer. The note of demand or order is usually softened by the insertion of such a term as "please" or "kindly" or, in the case of newspaper questioning, "through your valuable columns," as, "Please tell me, through your valuable query column, when and where George Eliot was born." It is frequently used in asking information from newspapers and periodicals. In answering such questions, the publications to which they are sent find that rigid economy of space is necessary. They therefore do not always publish the full question with the answer, but only the essential or key words, or their own two or three word summary of the question; thus, to the question, "What is the route and the fare from Philadelphia to Carlisle by trolley?" the following is the form of reply:

> *Trolley To Carlisle:* Route is by way of 69th St., West Chester, Coatesville, Lancaster, Ephrata, Lebanon, Hummelstown, Harrisburg to Carlisle. Time, 10 hours; fare, $3.00.

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And to the question: "Is *everyone* ever used with a plural verb?" the following is the reply:

> *Question of Grammar: Everyone* should never be used with a plural verb. It is always singular.

The hypothetical question is the long, involved question that contains a relation of facts assumed as proved and requiring some degree of consideration in answering an additional question. While sometimes valuable in legal proceedings, it is not a good form of question for purposes of drawing out clear and concise explanations. Though it may ask only one question, the answer to that question hinges upon so many enumerated issues that it will probably be either incomplete or confused. If any summary or statement of conclusion, conditions, suppositions, or hypotheses is necessary, it had better be made in an independent sentence and the question to follow placed separately. In law hypothetical questions of enormous length and complexity are sometimes put to expert witnesses. The following is a brief hypothetical question, but it accurately illustrates the character of such questioning:

> Having now learned the route to be taken, the fares involved, the arrangements to be made for the conveyance of baggage, and having furthermore discovered with much satisfaction that hotel accommodations will be reserved for us and that the rate for such accommodations is by no means likely to be excessive, may I ask you to tell me something of the climate of the country?

The compound or double or alternative question is the question that really asks two things: as, "Are you going or are you not?" It is usually confusing and frequently calls forth a misleading reply.

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The broken question is the question that contains thrown-in expressions here and there which retard its ready understanding by the one to whom it is put. It is always a poor question. Even the phrase of courtesy should be omitted if it is likely to interfere with the clear, immediate understanding of the question. The following direct question:

"Please hand me the paper?"

might be indirectly and thus badly stated by an excessively polite person,

"Will you please be kind enough to hand me the paper, if it is not too much trouble?"

to which the equally excessively polite,

"Thank you very, very much indeed."

would be the companion-piece reply. Terms of courtesy, however, are not the only "question breakers." Such phrases as "on the other hand," "however," "however that may be," "whatever the case may be," are equal offenders in the broken question.

The question series, in which each question unfolds from or is developed out of the one immediately preceding, constitutes an excellent plan for clear and coherent explanation in the answers. Such a series is called a *questionnaire*. The development of questioning in a questionnaire should be from the general to the particular, from the simple to the complex. The first questions should therefore be briefer than the later ones. Leading questions should be used wherever possible. Where they are not possible, questions should be so fully stated as to involve the shortest possible answers on the part of the one questioned. The questionnaire should conserve the energy and the time of

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the person to whom it is sent. This it can do by couching its questions in particularly definite and unmistakable form. The following is a good questionnaire for a high school employment service:

Date
Class (month and year)
Telephone number

Name
Home address

FORMER POSITIONS

Employed by	*Address*	*From*	*To*	*Salary*	*Kind of Work*	*Reason for Leaving*

PRESENT POSITION

Full name of concern with which you are connected
Location
Telephone number
Nature of firm's business

SCOPE OF YOUR WORK (check opposite name)

Stenography	Clerical	Statistical work
Typewriting	Filing	Telephone
Bookkeeping	Billing	Other work

Initial date of employment in this position?
Present salary? Have you had any salary increase?
How much? When did you receive this increase?
What are the prospects for further advancement?
Maximum salary attainable?
What are the possibilities for greater responsibility or more interesting work?
Are there any positions available for other high school graduates? If so, what are they?
Are you satisfied with your present position? Explain fully.

REMARKS

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Question and answer should dovetail exactly. Each should suggest the other. That answer from which its question cannot be deduced is a poor one. That question from which the form of answer desired cannot be deduced is badly put. But this is only a general rule. It cannot apply to the questionnaire where a part of the problem is to save the time and the patience of the one called upon to answer, and where, therefore, the leading question is not only justifiable but also required in large measure. The questionnaire that can be answered briefly and economically and at the same time accurately is rarely regarded as a nuisance.

The Statement of Rules. — In the statement of rules, the procedure should be from the general to the particular. This is the order of mental processes, and is, therefore, the order of mental receptiveness. When a new hand at the shop receives a set of rules, he does not care to read a long, involved, difficult rule at the very beginning. It will stagger him. He must be led into the rules of the shop as he is to be led into its work, from the simplest operation to the most complicated. Therefore, the first rules that this new workman is to read should be similar in form to these:

1. Hours — 8:30 to 6
2. Luncheon — 12:00 to 1

In addition, rules should be stated uniformly, *i.e.*, all rules should be expressed in the same general grammatical form, unless there is some extraordinary reason for not doing so. The noun or phrase statement of rules, indicated above, is not so commonly used as the fuller, imperative form. Two styles are illustrated below, the first one being merely a notice:

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Some Electric Lighting Rules

The following simple rules should be observed in considering lighting installations:

Don't work in a flickering light.

Don't expose the eyes to unshaded lights in the direct range of vision.

Don't judge illumination by the brightness of the lamps.

Avoid extensive contrasts.

Use the right type of globe, shade, or reflector.

Make sure that the illumination is sufficient.

Keep lamps, globes, and reflectors clean.

Make sure that lamps are in the right position.

— By permission of *Electrical Experimenter* (July, 1915).

The Following Information Will be Useful to Tourists Who are not Accustomed to European Travel

On the majority of European railroads hand-baggage only is carried free. All other baggage will be charged for. The traveler will, therefore, often find it cheaper to forward trunks and heavy baggage by American Express Co.

Where accompanied, baggage is transported free as in France, or on direct through tickets from London to certain points; the weight is limited to 56 or 66 lbs.

On ordinary tickets each adult passenger is allowed 30 kilos (66 lbs.) in France, Spain, and Portugal. Half this allowance is made for children paying half-fare.

In Austria, Belgium, Germany, Holland, Italy, and Switzerland hand-baggage only is carried free; this must not exceed the limit of space available beneath the passenger's seat or on the rack overhead.

The registration of baggage at railway stations in Europe requires more time than in the United States, and it is customary in Europe for travelers to occupy seats in railway cars well in advance of the time for departure of trains. Where passengers have baggage to register, or there are several persons who desire seats in the same compartment, it will be well to follow the European practice and arrive at railway station in ample time before departure of train.

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The respective railway companies will not be responsible for loss or detention of, or injury to, baggage of passengers holding through tickets, except while the passenger is traveling over their own lines, and then only when the passenger complies with the By-Laws and Regulations of the respective companies, and in no case for luggage of greater value than £10 ($50).

Passengers are particularly warned not to pack jewelry with their ordinary luggage for registration, as the railway companies decline to be responsible for such articles.

Explanation may sometimes be stated most tersely and explicitly in the form of numbered rules. Where a series of processes are involved, the various steps are thus more clearly marked and more easily followed. Examine the following in this connection:

RULES FOR WASHING DISHES

1. Materials: Two dishpans, plenty of hot water and dishcloths.
2. Make the water soapy with a soap shaker.
3. Fill the kettle every time you empty it.
4. Wash the cleanest first, in this order: glasses, silver, tea-cups, saucers, china, pots and pans.
5. Scour the kitchen knives and forks.
6. Wipe off wooden handles with wet cloth, but don't put them into water.
7. Put the rinsed dishes in one tray and have another for the dried ones. Don't economize with towels, and don't "economize" in washing, especially when cleaning the tinware. Regard this last as an enemy to be attacked with vigor and enthusiasm. Dry it afterward near the stove.
8. While doing this, sing. After doing it whistle, shout or let off fireworks. And remember that mother has to do it every day.

RULES FOR WAITING ON TABLE

1. Serve in the following order: To guests, to mother and father, then to the children in order of age or of seats at table.
2. Pass everything to each person at his left, except coffee or other drinks that are set on the table at his right.

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3. When waiting on table never talk to those who are seated, except to answer questions. Do everything noiselessly.

4. After serving each course watch to see if each individual has everything — knives and forks, spoons, spices, etc. — that goes with the course.

5. Watch to see when anyone needs another helping, and anticipate the want.

6. Be quick to assist mother and the other ladies in being seated and in rising.

7. The good waiter is the one who makes each person present so comfortable that he never knows he has a waiter.

— By permission of *Something To Do* (August, 1915).

The Boy Scout Law

1. *A Scout is Trustworthy.*

A Scout's honor is to be trusted. If he were to violate his honor by telling a lie, or by cheating, or by not doing exactly a given task, when trusted on his honor, he may be directed to hand over his Scout badge.

2. *A Scout is Loyal.*

He is loyal to all to whom loyalty is due: his Scout leader, his home and parents and country.

3. *A Scout is Helpful.*

He must be prepared at any time to save life, help injured persons, and share the home duties. He must *do at least one good turn to somebody every day.*

4. *A Scout is Friendly.*

He is a friend to all and a brother to every other Scout.

5. *A Scout is Courteous.*

He is polite to all, especially to women, children, old people, and the weak and helpless. *He must not take pay for being helpful or courteous.*

6. *A Scout is Kind.*

He is a friend to animals. He will not kill or hurt any living creature needlessly, but will strive to save and protect all harmless life.

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7. *A Scout is Obedient.*

He obeys his parents, Scout master, patrol leader, and all other duly constituted authorities.

8. *A Scout is Cheerful.*

He smiles whenever he can. His obedience to orders is prompt and cheery. He never shirks or grumbles at hardships.

9. *A Scout is Thrifty.*

He does not wantonly destroy property. He works faithfully, wastes nothing, and makes the best use of his opportunities. He saves his money so that he may pay his own way, be generous to those in need, and helpful to worthy objects. *He may work for pay but must not receive tips for courtesies or good turns.*

10. *A Scout is Brave.*

He has the courage to face danger in spite of fear and has to stand up for the right against the coaxings of friends or the jeers or threats of enemies, and defeat does not down him.

11. *A Scout is Clean.*

He keeps clean in body and thought, stands for clean speech, clean sport, clean habits, and travels with a clean crowd.

12. *A Scout is Reverent.*

He is reverent toward God. He is faithful in his religious duties and respects the conviction of others in matters of custom and religion.

Explanation and Description. — Explanation appeals to the understanding. Description appeals to the five senses: seeing, hearing, smelling, tasting, feeling. As all of our knowledge and understanding of things is obtained through our senses, it is obvious that description may be of great service in explanation. The drawings and diagrams above referred to are descriptive appeals. The word picture is only the line drawing converted into shapes and signs called words. Tell your mother what a certain dress looks like and she will probably be able to tell you how to make it. Tell your father what a certain tool or instrument looks like and he will probably be able to tell you how to use it.

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Description may thus be simply the other end of explanation, — the part of explanation that can be seen. The sales catalogue describes wares for sale; the fashion plates picture by line and figure, by color and word, the new gowns of the season; the cookbook contains photographs, explanations, *and descriptions*, of the most appetizing dishes.

Description must, therefore, be used in connection with explanation very often, in order to give a more complete understanding of an operation or a direction. When we say, "The bridge is arched because the arch is the strongest type of structure," we have both described and explained. When we say, "Port holes are round because round openings are more easily made watertight than square ones," we have both described and explained. When we say, "This book is heavy because a large amount of clay is used in making the paper," we have both described and explained. When in working out the plan on page 204 the various processes in manufacture are treated, description can be used for elucidating many of the points. The one to whom you are explaining must be made to *see* a hank of rich, glossy Japanese silk; to *see* a vat of white, foamy pulp; to *see* the completed crisp and crackling dollar bill. And you can best aid his vision in this way by the use of accurately fitting words, principally adjectives and verbs. Do not say *stiff* when you mean *crisp; aggravate* when you mean *irritate; red* when you mean *maroon; round* when you mean *oval; angry* when you mean *provoked; sour* when you mean *pungent*. The generous use of the dictionary will help you to adjust adjectives and other parts of speech accurately to the ideas you wish to express.

But description must never be permitted to blur or retard the directness of an explanation. It should not be

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inserted awkwardly, at great length, or at unnatural points. In describing models such as costumes, hats, and so forth, you should place the description before or after the explanation or pattern. The same rule should be followed in giving abstract direction. Whatever description accompanies the direction should be subordinated by means of an introductory adjective or adverb, as in the foregoing examples. The description that accompanies explanation must, therefore, be an aid to the explanation, not an additional enrichment on its own account. The following illustrates the improper combination of explanation and description in what is intended to be a mere direction:

> Turn to the right at Elwell Place where you will be struck by the stately mansion that was once Washington's headquarters. Walking up Elwell Place four blocks, you will come to one of the most beautiful bits of statuary in the city, — Washington at Valley Forge. Now turning into Winton Street you will see the beautiful old city hall directly ahead.

The Guide-book Direction. — The tourist, however, takes his directions leisurely. He is keenly interested not only in getting to a place, but also in seeing all the points of interest on the way to a place. For him, therefore, the combination of description with explanation is essential, and the above example will be most satisfying. The famous Baedeker guide-books have won their authoritative place through the clear and lucid proportioning of description and explanation in giving the location of places and directions for reaching them. The minutest points covering fares and distances are so subtly interwoven with descriptive phrasing that tourists are able to reach and recognize and understand places without asking a single question. The following extracts illustrate this type of composition:

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BRANCH-LINE TO SIDMOUTH, 10 M., in ½ hr. (fares 1*s.* 5*d.*, 11*d.*, 8½*d.*). — 3 M. Ottery St. Mary (*King's Arms*, R. 3*s.*, D. 2*s.* 6*d.*; *London*, R. 3*s.*, well spoken of), birthplace of S. T. Coleridge (1772–1834), has a fine church (a reduced copy of Exeter Cathedral, with the only other pair of transeptal towers in England; see p. 107). Ottery is the 'Clavering' and Exeter the 'Chatteris' of Thackeray's 'Pendennis.' — From (5 M.) *Tipton St. John's* a branch runs viâ *East Budleigh*, near which is *Hayes Barton*, the mansion in which Sir Walter Raleigh (1552–1618) was born, to (6 M.) *Budleigh Salterton* (Rolle Arms), a charming little watering-place (omnibus to Exmouth, see p. 109). — 10 M. *Sidmouth* (Knowle; Bedford; York) is a favourite watering-place, with a fine old Gothic church and an esplanade.

The Cathedral (daily service at 10 and 4, with good music), a stately edifice, incorporating every style of English architecture from the Norman to the Perpendicular, was founded by Bp. Walkelin in 1079, close to the site of a Saxon church of the 10th cent. which had replaced one of the 7th. The choir and transepts were finished in 1093, the conversion of the nave from Norman to Perpendicular was begun by Bishop Edington before 1366, and the whole was completed in 1486. The builder (or transformer) of by far the greater part of the nave was *Bishop William of Wykeham*, the renowned architect, ecclesiastic, and statesman, who occupied the see from 1366 to 1404. The church is the longest in England (and in Europe, except St. Peter's at Rome), measuring 560 ft. in all; the breadth across the transepts is 208 ft. The transepts are flanked with aisles, and still retain the form of a pillared basilica with arcades. The first employment of Pointed architecture is seen in the addition to the choir on the E. The *W. Façade* was begun in 1350 by Bishop Edington, finished in the 15th cent., and restored in 1860; the statue of William of Wykeham is modern. The general effect of the exterior is somewhat heavy and unimposing, and the stunted proportions of the only tower detract considerably from its dignity. The Dec. and Perp. work at the E. end is, however, very fine. The cathedral is dedicated to SS. Peter and Paul and the Holy Trinity; the choir is also popularly supposed to

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be dedicated to St. Swithin (day, July 15th), whose traditionary connection with the weather is ascribed to the unhistoric legend that the removal of his body to the shrine prepared for it was delayed for 40 days by rain.

— From Baedeker's *Great Britain* (1910 edition).

PROBLEMS

1. The following questions and answers are taken from publications. Study and discuss them. Then answer the questions that follow:

W. D. C., Chicago, Ill. — Aside from the thought expressed, is it grammatically correct to say "The female of the species is more deadly than the male"? The question in my mind is whether or not the adjective "deadly" can be compared.

The *New Standard Dictionary* gives as one of the meanings of "deadly," "capable of causing or certain to cause death; destructive; fatal." In this sense, the word can be compared.

W. R. O., Haines, Alaska. — Will you kindly advise me if the following sentences are correct? (1) "Will you try the experiment"? Would not "make the experiment" be correct? (2) "Refer *back* to the previous chapter." (3) "He had a *retentive* memory."

(1) "Make the experiment" is correct. (2) "Back" is redundant in this sentence. (3) "Retentive memory" is correct.

W. J. S. S., Fouke, Ark. — How is "go" used in the sentence, "I will *go*"? Is it an infinitive used as the object of *will* or is it the main verb with *will* as an auxiliary? Is "will" ever a transitive verb? If so, when?

In the sentence, "I will *go*," "will" is an auxiliary. "Will" is a transitive verb in the sense of "to cause as a deed of will" or "to resolve upon"; also, "to devise by a last will."

R. B., El Paso, Texas. — Kindly answer the following: (1) Do you say "You look more like *him* than you do like *her*," or

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"You look more like *he* (does) than you do like *she* (does)"? (2) Is "look like" as used above, an idiom taking the place of "resemble"? (3) Is the plural of "major-general," "major-generals" or "majors-general"?

(1) and (2) "Like him" and "like her" should be used, as the preposition "to" is understood; hence, the objective case. (3) The plural is "major-generals."

— From *The Literary Digest*, by permission of Funk and Wagnalls Co.

A. B. C. — Can you tell me the author of the verses entitled "A Woman's Question"? I was told it was by Elizabeth Barrett Browning, but cannot find it credited to her. It begins:

Do you know you have asked for the costliest thing
Ever made by the hand above?
A woman's heart and a woman's life,
And a woman's wonderful love?

The author of the poem is Lena Lathrop. It is printed in "My Recitations," by Cora Urquhart Potter, and published by J. B. Lippincott Company, Philadelphia.

Reader. — Is the term "bluestocking" applied to a literary pedant, or to a member of the aristocracy to denote blue blood?

The term "bluestocking" was originally applied to the wearers of blue or gray home-made worsted stockings, as opposed to those who wore the silk of court or ceremonial dress. It was so applied to the Sixth Parliament of 1653.

About 1750 it came to be used in connection with those London assemblies where learned or literary conversation took the place of cards and gossip, characterized by studied plainness of dress on the part of some of the guests. At first it was used for both sexes, later only for ladies. At first it meant only a member of the Bluestocking Club, but later a woman of learning, or a literary woman.

Originally a term of contempt, implying neglect on the part of such women of their duty and departure from their proper sphere, it is now hardly used except historically or humorously.

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a. What objections are there to keeping schools open on Saturdays?

b. A argues that Longfellow was born in Baltimore and wrote "The Raven." B says Poe was born in Boston and wrote the "Psalm of Life." Will you please settle the argument through your valuable columns?

c. To decide a wager, will you please tell me, with reasons, who was the greater man, Lincoln or Grant?

d. Why were slates replaced by paper in the schools?

e. What is the quickest and easiest route of travel from Bangor, Maine, to Oxford, England?

f. Will you kindly explain through your valuable columns what the difference is between *angry* and *mad*?

g. Please explain to a habitual reader the correct pronunciation of *address*, *envelop*, and *essay*, when used as nouns and as verbs?

h. Will you please tell me how to take an ink stain out of a piece of white silk?

i. Can you give me a good reason for not publishing the letter I sent to you on Monday of last week?

j. Please explain why *bough* is not pronounced *buff*, since *tough* is pronounced *tuff*?

2. Compose a questionnaire of at least ten questions for each of the following:

Eligibility for membership in a club
Application for work in a factory
Eligibility for entering a school
Application for position as clerk in a store
Opinion of a certain book
Opinion of a certain candidate for class president
Opinion of certain newspapers in selection of one for class use
Eligibility for membership in labor organization
Application for insurance
Application for position as teacher

3. Write the questions for which the following are answers:

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a. If an Englishman, after becoming a naturalized citizen of the United States, should return to England and remain there two years, he would forfeit his American citizenship. Minor children become citizens on the naturalization of their fathers, provided they come to this country before reaching 21 years of age.

b. A female citizen of the United States who marries an alien becomes herself an alien, whether she intends that as a consequence of her marriage or not.

c. There is no reason why a man of your age and with your typographical experience should not be able to find employment with a firm of advertisers. If you have the ideas, the fact that you went only as far as the grammar grades should not prove an insuperable handicap. Advertise in the "Situations Wanted" columns of *The Bulletin*, or apply in person to some of the various advertising agencies in the city.

d. As the railroads are gradually reducing the number of their women telegraphers, the opportunities for women in this field of employment are becoming more and more limited. An efficient stenographer, however, or a young woman who has fitted herself for secretarial duties, is always reasonably certain of employment.

e. Chickens can be kept in the city, unless they become a nuisance by reason of neglect. If a person can prove that his chicken house is in a sanitary condition, the Board of Health will not compel him to give up keeping chickens.

f. (1) Take car at 69th St. direct to Gap; in returning you may vary the route by taking car from Easton to Doylestown and thence through Willow Grove to Philadelphia. Fare by way of 69th St., $1.80; return by way of Doylestown, $1.40. (2) Announcements of a wedding may be sent out immediately after the ceremony.

g. This is a good month for camping, though the nights are apt to be cool. There are good sites for a camp along the Rancocas near Brown's Mills; apply to the owners of the ground in the vicinity for permission to pitch your tents.

h. Don't: this contraction is used properly only when it takes the place of "do not"; "don't think" is perfectly correct if you follow this rule.

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i. The sentence, "I heard of John coming," is incorrect. The correct sentence is, "I heard of John's coming." When the gerund (verbal noun) is preceded by a noun or pronoun, that noun or pronoun must be put into the possessive case.

4. The following is reprinted here by courtesy of *The Illustrated Milliner*. Write it up as a set of rules:

MAKE CORRESPONDENCE PLAIN

If you really wish to see business handled with less friction and fewer mistakes, then make your letters very plain. Write on a separate sheet of paper matters that touch on different subjects. For instance: Never write an order into a letter in which you have taken up matters of credit, and be very sure that you sign the firm name to your letter. Be quite sure, too, that you date every letter and order and that you give your town address even though you have been a customer of the wholesaler for years. A great many retailers allow their trimmers to send orders for merchandise and the trimmer signs her own name; this causes great annoyance and considerable delay.

5. Draw up a set of at least five rules for each of the following:

Classmates
Children in my neighborhood
Shop clerks
Factory hands
Care of a building
Care of a park
Care of health in winter
Care of health in summer
Keeping a house clean
Dressing neatly and tastefully

6. Write a sentence about each of the following in which you combine description with explanation:

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A stove	A dress
A table	A dish
A house	A box
A desk	A tree
A saw	A picture

7. Draw up plans on the following subjects:

Why I go to school
Why I like algebra (or some other subject)
Why we went to the fair
Why John failed
Why Bill was drowned
How bread is made
How to prepare a lesson
How to read a book
How to ask a question
How to answer a question
Why questionnaires are necessary
How to prepare a questionnaire
Why description is useful in explanation
How description is useful in explanation
How experience differs from authority

8. Give specific directions for going from your school building to a remote place in the community. Accompany your explanation with a diagram.

9. Show what misleading results your above directions would have if you had omitted a single step or otherwise given an incorrect direction.

10. Find in your newspaper accounts of accidents which were caused by not following directions carefully or by following inaccurate directions.

11. Explain a case within your own experience in which trouble ensued as a result of not blending experience with authority in giving directions.

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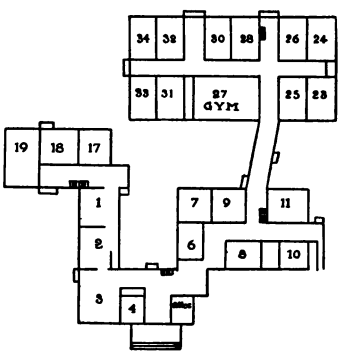
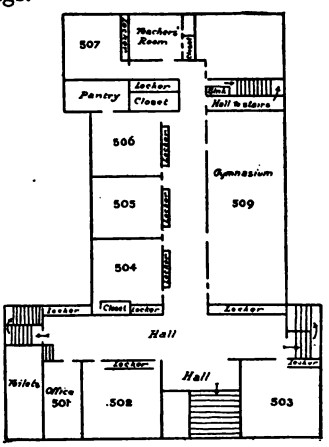
12. State by means of outline the route that should be taken for a direct journey from Montreal to New Orleans. Indicate kinds of travel at every step of the route, fares, baggage rules, etc.

13. Show by means of chart or diagram two routes that might be taken in going from Boston to Tampa. Write brief explanations beneath your drawings.

14. Write a brief explanation of each diagram below:





PROGRAM

NAME..... CLASS..... ROOM .....

ADDRESS.....

	Monday	Tuesday	Wednesday	Thursday	Friday
I					
II					
III					
IV					
V					
VI					
VII					

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15. Write the explanations called for by the following:

How to sharpen a pencil
How to sweep a room
How to scrub a floor
How to thread a needle
How to plant a flower
How to drive an auto
How to swim
How to row
How to drive a nail
How to wash windows
How to do an errand
How to set a table

16. Write the explanations called for by the following:

Where our school is located
Where London is located
Why New York is a great city
Why the Panama Canal is valuable to commerce
Why pupils study English
How to go from Chicago to Petrograd
How to go from Panama to Cairo
Why exercise is necessary
The best time to study
The best time to plant flowers
Why people catch cold
Why you like a certain person

17. Explain the furnishing and arrangement of some room. Combine description with exposition, and use diagrams or marginal drawings.

18. You saw a collision between a trolley and an automobile. With a view to placing the responsibility explain how the collision occurred. Make a diagram of the scene of the accident.

19. Imagine yourself one of the following, and explain to an apprentice just what your duties are:

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A housekeeper	A reporter
A farmer	A shoemaker
A clerk	A doctor
A salesman	A lawyer
A driver	A carpenter
A milliner	A mason
A dressmaker	A clergyman
A teacher	A chauffeur

20. Imagine yourself one of the workers named in question 19. Write an explanation of a single day's duties to be read by an adult worker in the same field, who is to take your place for a time. Make clear exactly what is to be done, how it is to be done, and where utensils for working are to be found.

21. Make a chart of your school day's work. Accompany it with brief but explicit explanations, so that your parents can understand it fully.

22. Compose a series of questions of different kinds, to be used in examining your classmates on the contents of this chapter.

23. Write the following questions in better form:

Tell why the tides are higher at some times than others, what causes them, and what their effect is.

Who willed that somebody might become a bride through the choosing of something, and who was the lucky one?

When did you return and how did you come, and why?

Supposing Evart to be guilty; supposing his family to be dependent upon him; supposing the offense he committed to be less serious than reported, and supposing his record to be excellent up to date, — should the court, do you think, imprison him for a long term of years?

Could you, do you think, if the machine were in good order, go at full speed all the way to the top of the hill, provided the road was good?

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24. Rewrite the following descriptions and directions more clearly and coherently:

Chicago and Northwestern Station. Take Madison Street car going west, ask conductor for a transfer ticket and to let you off at Kedzie Avenue. Then take Kedzie Avenue car going south and ask conductor to let you off at Sears, Roebuck and Co.'s plant.

Business District. Take any street car line running west, ask the conductor for transfer ticket and to let you off at Kedzie Avenue. Then take Kedzie Avenue car and ask the conductor to let you off at Sears, Roebuck and Co.'s plant. Or take Metropolitan Elevated Railroad (train marked "Garfield Park") at any station in the business district and ask the conductor to let you off at Sears, Roebuck and Co.'s plant.

Panama Canal Excursion

A different interest now attaches to the Panama Canal from that which captured the wonder and admiration of the visitor while the "big ditch" was in course of construction. The Panama Canal is now a work complete. Ships of the sea daily pass from ocean to ocean. The interest in the canal for the spectator now is the interest of one who watches the successful operation of the world's greatest engineering feat. Water covers many of the places that thrilled the visitor during the years that the canal was in the making. The locks are no longer huge skeletons of steel and concrete, but integral parts of a complex whole. Deep valleys made by man through the hills no longer exhibit their scarred sides; instead, from slope to slope the waters of the canal ripple. The completion of the canal, therefore, makes a change in the itinerary of those who view it, revealing the beauties of the canal and as much of the engineering wonders as remain above water. To become thoroughly acquainted with the canal one should travel by automobile from Colon to Gatun and by train from Gatun to Panama City. After leaving Colon the first point of interest is Gatun Locks and Dam. Here is the first lift over the hills to the Pacific. The crest of the dam is 115 feet above sea-level, 30 feet above the level of Gatun Lake itself.

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This artificial body of water has an area of 164 square miles. It extends through the Culebra Cut to the southern end of Pedro Miguel Locks, 32 miles. The fiercest fight against the forces of nature has been waged in Culebra Cut. The titanic difficulties that had to be overcome reveal themselves to the most casual observer notwithstanding the depths are covered with water. Beyond the Pedro Miguel Locks are the Miraflores Locks, which bring the ship that passes between the continents again to sea-level. Close at hand lies Panama City, rich in stories of the past. Carriages or automobiles are always available for trips to Old Panama, the ancient city sacked by Henry Morgan, to Ancon Hill and through Panama City. Railroad fare, Colon to Panama, $3.00.

Excursions

Morro Castle, reached either by automobile, carriage, or launch. If time is so limited that both the battlefield and Morro cannot be inspected, give up the trip to Morro. The fortifications are similar to all others built during Spanish rule in the West Indies and opportunities enough are given elsewhere to inspect them. The only special interest attaching to this fortress is because of its bombardment by American warships in 1898. Lieutenant Hobson and his men were incarcerated here after their rescue.

Point of Boniato. An elevation of 1250 feet reached by the splendid military road. It is the most inspiring point from which to see that panorama of the city, Santiago Bay and the sea beyond. On a clear day one can faintly make out the Blue Mountains of Jamaica.

Cobre. Seat of the most famous and popular shrine in Cuba. The annual celebration of the Festival of the Virgin of Cobre brings as many as 15,000 pilgrims in one day. The church is filled with costly gifts and votive offerings. Cobre is a copper-mining settlement. Some of the guns with which the Americans bombarded Morro Castle were made of metal from these mines.

A Trip to Korea and Manchuria

If a tourist has still more leisure it will be interesting to visit Korea or Manchuria. From Shimonoseki to Fusan, the

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most important port, situated on the S. E. Coast of Korean Peninsula, is 122 *m.* and travelers may be conveyed thither by means of commodious and luxurious steamers of the Imperial Railway Department making alternate trips every day and connecting closely with the through trains on either side between Tokyo and Seoul.

The passage takes ten hours (fares: 1st with foreign food £12.00; 2nd, 7.00). Travelers will cross the famous Tsushima Straits on the Japan Sea, where the great naval battle of modern times was fought with the utmost determination in May, 1905.

Nagasaki and Environs

Nagasaki, 164 miles from Moji, was for 250 years the only place in Japan where intercourse with foreigners was allowed, and it is in consequence an important place commercially. Its landlocked harbor is considered one of the most beautiful in the world, and is frequented by ships of all nations. The city itself, though most picturesquely situated on the hills facing the harbor, does not offer much of special interest to the sight-seer, but there are many excursions by jinrikisha through very attractive country. That to Mogi on the Gulf of Obama five miles distant is recommended for those whose time is limited. An interesting excursion can be made to Unzen, the general name given to three villages which are noted for their hot sulphur springs and bracing climate, and have become a sanatorium for residents of Japan and China. The best route is by steamer from Nagasaki to Obama (4½ hours), thence seven miles by jinrikisha. The majority of the mail steamers make Nagasaki a port of call, which enables passengers to embark there, or if coming from China, land and commence their inland tour, thereby reversing the route outlined in the foregoing pages.

25. Write guide-book directions for guiding a visitor about your school or about some section of your town. Combine points of artistic, historical, and commercial interest with lucid directions. Explain and describe, instruct and entertain at the same time.

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The English of Special Directions.[1]—The following characteristics of the English of recipes, patterns, experiments, and other directive explanations should be noted here and kept in mind in working out the problems to be solved later:

Figures are used instead of the corresponding words.

Prepositions are omitted in phrases of measurement, — 2 cupfuls buttermilk.

The imperative form of sentence is used throughout.

Phrases may stand alone in place of complete sentences, especially in garment description.

Different operations must be separated by periods, not by semicolons as is too often the case. The greatest confusion exists, especially in patterns and recipes, in the use of the period and the semicolon.

Material should not be set solid, as is now frequently done because of space requirements, but each operation indicated should be paragraphed.

A Fundamental Rule.— Whether or not a person may be able to do two things at once, he should never be told to do two things at once. Confusion and error may result from trying to follow directions that indicate two or more operations in the same phrase or sentence. "Mix two cups of flour with one of sugar," involves three things:

Two cups of flour
One cup of sugar
Mixing them together

In giving directions, therefore, for any sort of operation, be sure to indicate one thing at a time and to precede directions about the actual operation with directions about the assembling of materials or ingredients:

[1] Much of the material that follows may be divided into two parts, one to be assigned to girls and one to boys.

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1. Prepare — one material at a time
2. Perform — one operation at a time
3. Perfect — one result at a time

This is the rule that should be observed in all explanation of processes, methods, and directions of any sort. The explanation of how a cake is made, how a dress is cut, or how an experiment is performed, should be so written or spoken as to be understood by the novice or apprentice. If he understands our explanation, the more experienced person will also understand it and may take whatever liberties in applying it that his superior qualifications warrant.

Recipes. — The tabular form of recipe is better than the one that is set solidly or run together. Requirements of space, however, make the latter form the more common in our cook books and periodicals. *A*, below, stands out much more clearly and is much easier to grasp than *B*, the same recipe set solidly. It follows our fundamental rule — *Prepare, Perform, Perfect:*

A

KENTUCKY SPOON BREAD

2 cupfuls cornmeal	1½ cupfuls buttermilk
2 teaspoonfuls salt	1 teaspoonful soda
2 eggs	1½ tablespoonfuls butter

Scald the cornmeal with enough hot water to make it the consistency of mush. Add salt and butter, and set it aside to cool; then beat in the eggs whipped light; dissolve the soda in the buttermilk, beat into the mixture, and bake in a rather deep buttered pan in a quick oven for thirty-five or forty minutes.

B

KENTUCKY SPOON BREAD

Scald two cupfuls cornmeal with enough hot water to make it the consistency of mush. Add two teaspoonfuls salt and one and a

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half tablespoonfuls butter, and set aside to cool; then beat in two eggs, whipped light; dissolve one teaspoonful soda in one and a half cupfuls buttermilk, beat into the mixture and bake in a rather deep buttered pan in a quick oven for thirty-five or forty minutes.

But *A* itself is not quite perfect as a model explanation for making Kentucky Spoon Bread. Perhaps it is easily enough understood as it stands in either *A* or *B*. It would be much easier of comprehension, however, as well as of composition, if the two following points were observed:

1. The tabulated list of ingredients should be named *in order* of use indicated in the recipe.
2. Each new operation should be paragraphed, or at least stated in a new and complete sentence.

Thus revised *A* would read as follows:

KENTUCKY SPOON BREAD

2 cupfuls cornmeal	2 eggs
2 teaspoonfuls salt	1 teaspoonful soda
1½ tablespoonfuls butter	1½ cupfuls buttermilk

Scald the cornmeal with enough hot water to make it the consistency of mush.

Add salt and butter, and set it aside to cool.

Beat in the eggs whipped light.

Dissolve the soda in the buttermilk and beat into the mixture.

Bake in a rather deep buttered pan in a quick oven for thirty-five or forty minutes.

Now the recipe is stated in the order of the processes required. To make it more definite still, the paragraphs may be numbered, as in a set of rules. This is particularly recommended in long recipes. If the whole is preceded or followed by a picture of the bread when done, it may of course round out the directions.

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Menus. — The construction of a menu calls for a wide and interesting knowledge of produce, marketing, and values. Prices of dishes, whether attached or not, have to be considered in relation to cost. Seasons entail changes not only in price but in content as well. The general arrangement of dishes on a menu card is so largely a matter of taste and of individual or company policy, that no rules can here be formulated for it. Certain kinds of dishes are always grouped together, as a mere matter of convenience. But bordering and spacing are without rules, except those of taste. The cuisine of a large metropolitan hotel is so elaborate as to be almost an encyclopedia of dishes, and the presentation of this appetizing "treatise" is often made on richly engraved and illuminated cards or folders that are little masterpieces of printing and artistic construction. The menus reproduced should be thoughtfully considered. It is obviously impossible to reproduce many different varieties here.

There are two general types of menu — the *table d'hôte* and the *à la carte*. The latter is the more common in this country, the former in foreign countries. The contents of both are arranged in divisions called courses, though the *à la carte* sometimes observes alphabetical arrangement according to kinds of foods. The *table d'hôte* offers a certain number of courses at one flat price, varying all the way from fifty cents to five dollars or more, according to the elaborateness of the menu. The *à la carte* offers a certain number of courses at so much per dish, or per course. Breakfast, luncheon, and dinner menus differ according to the character of the meal.

Punctuation and capitalization are arbitrary matters in menu cards.

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A

CHALFONTE

ATLANTIC CITY N.J.

BREAKFAST

STRAWBERRIES GRAPE FRUIT

APPLES ORANGES BANANAS GRAPES

BAKED APPLES STEWED RHUBARB STEWED PRUNES

CLAM BROTH

SHREDDED WHOLE WHEAT BISCUIT

PETTIJOHN'S TOASTED CORN FLAKES

WHEAT CEREAL HOMINY WHEATENA

PUFFED RICE GRAPE NUTS

OAT MEAL

COFFEE CHOCOLATE COCOA MALTED MILK POSTUM CEREAL

TEA—ENGLISH BREAKFAST, YOUNG HYSON, OOLONG

FRIED PERCH BROILED SHAD

SALT MACKEREL BROILED OR BOILED

BROILED SMOKED SALMON CODFISH CAKES

BROILED SIRLOIN STEAK LAMB CHOPS PORK CHOPS

BROILED HAM BROILED CALF'S LIVER

BROILED CHICKEN BROILED OR FRIED BACON

DEERFOOT SAUSAGE COUNTRY SAUSAGE

SCRAPPLE

VEAL CUTLETS HAMBURG STEAK

CLAM FRITTERS FRIED CORN MEAL MUSH

STEWED KIDNEYS FRIZZLED BEEF IN CREAM

STEWED CLAMS

EGGS—BOILED FRIED POACHED SCRAMBLED SHIRRED

OMELETTES—PLAIN, HAM, JELLY, PARSLEY, TOMATO, SPANISH

POTATOES—SARATOGA STEWED FRENCH FRIED PLAIN FRIED

LYONNAISE HASHED AND BROWNED BAKED

WHOLE WHEAT BREAD GRAHAM BREAD GLUTEN BREAD

PULLED BREAD ZWIEBACK

HOT ROLLS CHALFONTE FLANNEL ROLLS

CORN MUFFINS GRAHAM MUFFINS

DRY, BUTTERED AND MILK TOAST

FLANNEL CAKES BUCKWHEAT CAKES

HONEY MAPLE SYRUP

ORANGE MARMALADE PRESERVED PEACHES

Sunday, March 28, 1915

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B

BOSC

MENU

Served from 6:30 to 8:00 p. m.

CANAPE MADAME
or
LITTLE NECK CLAMS
Assorted Relishes and Salami
CONSOMME, PRINTANIER
FRESH SAVANNAH SHAD AND ROE
or
TENDERLOIN OF BEEF, BAKED TOMATO
CHARTREUSE PUNCH
ROAST SPRING LAMB, 1915
New Potatoes *Asparagus in Cream*
HEARTS OF LETTUCE
NESSELRODE PUDDING
Assorted Cakes
SIERRA AND ROQUEFORT CHEESE
Toasted Crackers
COFFEE

Sunday, April 11, 1915 $1.50 Per Plate

Patterns. — Directions for making a garment, a hat, or a piece of fancy work of any kind are usually preceded by a picture of a completed model with a brief description of it. Fashion plates in costume design come to be more and more richly illustrated, as facilities for better photographic reproduction are perfected. The picture,

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which always idealizes to some extent, appeals to the eye; it makes clear certain points that are too technical and intricate for explicit general understanding through the medium of words; it teaches by means of dotted lines and other graphic directions just how to proceed in the cutting or sewing or crocheting as the case may be. So much has been done with this sort of illustration in modern domestic art that the trained cutter or sewer has only to glance at the written direction or pattern, if she uses it at all, the diagram being sufficient guide for her. However, the clear, succinct description and explanation are necessary. Description of costume models requires an exact knowledge of materials and of their combination. That part of pattern explanation that has to do with processes, though usually set solid in magazines, should, like recipes, be paragraphed operation by operation.

A and *A* below are garment descriptions followed by corresponding patterns *B* and *B*:

A

LADIES' DRESS. No. 7289 — This entire costume is quite plain, with a handsome wide collar and cuffs. The skirt has three gores and closes in front. For trimming there is a patch pocket. Across the top of this and about the top of the skirt are bias bands corresponding to the waist trimmings. It measures 2⅜ yards at hem in the medium size. This pattern is cut in sizes 34 to 46 inches bust measure. Medium size requires 4½ yards of 36-inch material, with ⅞ yard of 36-inch contrasting goods to trim.

B

Woman's World Pattern

PERFECT FITTING SEAM ALLOWING TEN CENTS

LADIES' DRESS, Closing at Front, with Three-Gored Skirt and Sleeves in Long or Short Length. 11 Pieces. (See cutting chart below.)

Cut in sizes 34, 36, 38, 40, 42, 44 and 46 inches bust measure.
22, 24, 26, 28, 30, 32 and 34 inches waist measure.
Before cutting, carefully compare all pieces of pattern with chart.

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YARDS OF MATERIAL REQUIRED

	As on Figure		Each with	All of one material		
	36 ins.	44 ins.	36-in. silk	36 ins.	44 ins.	50 ins.
For 34 or 36 ins. bust	4¼	3¾	⅞	5¼	4¾	3¾
For 38 or 40 ins. bust	4¼	4¼	1	5¼	4¾	4¼
For 42 or 44 ins. bust	5¼	4¾	1	6¼	5¼	4¾
For 46 ins. bust	6	4¾	1⅛	6¾	5¼	4¾

DIRECTIONS FOR CUTTING AND MAKING.

➢ **Match Notches** in closing seams.

o **Large Triple Perforations** — No seam, lay on lengthwise oo fold.

ooo **Three Small Perforations** — Lay straight of goods.

o **Single Large or o Small Perforations** — For tucks, plaits, etc.

oo **Large Double Perforations** — Gatherings and Shirrings.

¼ inch has been allowed on all edges for seams and finish.

For short sleeve, cut sleeve (S) off along crossline of large perforations.

If necessary to change length, change at lower edges.

FRONT AND BACK (F and B): — Close seams. Gather along double perforations. In closing, lap right front over left so that large perforations come together.

COLLAR (C): — Sew to neck edge as notched.

SLEEVE (S): — Close seam, easing fulness at elbow between notches. If short length, join ends of cuff (K) and sew to sleeve, placing corresponding small perforations together. Sew in sleeve as notched.

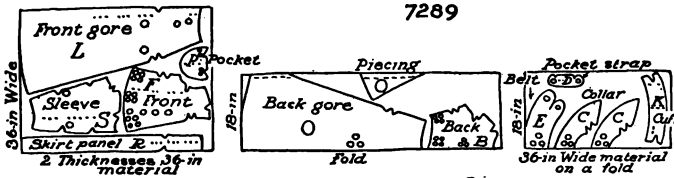
SKIRT (L, O, R): — Turn front edges of front gores (L) under 1½ inches, lap on to front panel (R) the width of turned-under edges and stitch ¼ inch from fold edges, leaving left side loose 12 inches from top for placket. Close side seams. Join skirt to waist, sewing along upper row of gathering and placing front edges of gores at center-front perforations in waist — leaving front edges of skirt in front of double small perforations loose from waist for closing. Fasten loose edges to waist with snappers.

BELT (E): — Sew to skirt, matching the large perforations in front gores.

POCKET (P and D): — Gather upper edge of pocket (P) between double perforations and join to strap (D). Sew pocket to skirt, matching large perforations.

Cutting and Construction chart below shows the pattern laid in the most economical way on 36-inch material. Every piece of the pattern itself is named and also marked with the corresponding initial punched in each piece.

If a piece is too wide to cut from material without piecing, the piecing and part to which it belongs are marked on chart with same initial.



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A

LADIES' DRESS. No. 7302 — At the neck is a wide, square collar, the sleeves are plain and may be made long, with a buttoned closing frilled along the edge or short with a cuff finish. The skirt may be plaited or gathered at the top and may be made plain at the lower edge or with tucks and cording. Pattern for this dress is cut in sizes 34 to 44 inches bust measure. Medium size requires with tucks in skirt, 7 yards of material 36 inches in width; 1⅜ yards of 23-inch silk for girdle and ½ yard of 18-inch lace for vest. Price, 10 cents.

B

Woman's World Pattern

PERFECT FITTING SEAM ALLOWING TEN CENTS

LADIES' DRESS, with Sleeves in Long or Short Length and with Plaited or Gathered Skirt to be Made with or without Tucks or Cording at Lower Edges. 10 Pieces. (See cutting chart below.)

Cut in sizes 34, 36, 38, 40, 42 and 44 inches bust measure.
22, 24, 26, 28, 30 and 32 inches waist measure.
Width of lower edge for size 36 is 2¼ yards.
Before cutting, carefully compare all pieces of pattern with chart.

YARDS OF MATERIAL REQUIRED

	With Tucks in Skirt			As on Figure		As in Back View without Tucks		
	23 ins.	36 ins.	45 ins.	23 in. silk for girdle and to trim	18 in. lace for vest	23 ins.	36 ins.	45 ins.
For 34 or 36 bust	11¼	7	5½	1⅜	½	11	6½	5
For 38 or 40 bust	12¼	7½	6½	1½	½	11½	6⅝	5⅛
For 42 or 44 bust	12½	7⅝	7	1½	½	11½	6⅝	6½

DIRECTIONS FOR CUTTING AND MAKING

➤ **Match Notches** in closing seams.

o o **Large Triple Perforations** — No seam, lay on lengthwise fold.

ooo **Three Small Perforations** — Lay straight of goods.

o **Single Large or o Small Perforations** — For tucks, plaits, etc.

oo **Large Double Perforations** — Gatherings and Shirrings.

¼ inch has been allowed on all edges for seams and finish.

For short sleeve, cut sleeve (S) off along large perforations.

If skirt sections (H and L) are made without tucks or cording, cut lower edges off 5 inches.

If necessary to change length, change at lower edges.

WAIST: — Crease trimming fold (T) lengthwise through center so that notches match and lap on to side edges of vest (A), matching notches. Turn front edges of fronts (F) under 1 inch; lap on to vest and trimming fold the width of turned-under edges with notches together and stitch ¾ inch from fold edges. Left side is left loose for closing. Close seams. Gather along double perforations.

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COLLAR (C): — Sew to neck edge as notched.

SLEEVE (S): — Close seam, easing fulness between notches. If long, take up dart in lower part, sewing small perforations together. If short length, lap pointed end of cuff (K) over other end so that large perforations meet and sew to sleeve, placing corresponding small perforations together. Sew in sleeve.

SKIRT (H and L): — In lower part of each section, make 9 downward-turning tucks, creasing through small perforations and stitching ¼ inch from each crease. If skirt is preferred corded, insert a cord through each tuck. Sew a 1½-inch wide ruffle of the material to lower edge of upper skirt-section, and sew one on to lower section so that lower edges are even. Sew lower skirt-section underneath to upper-section, along sewing of first tuck from upper edge. Close back seam. In each half of skirt at upper edge, make 10 backward-turning plaits, bringing large perforations nearest seam to seam and remaining large perforations to small perforations. Or, omit plaits and gather entire upper edge. Slash skirt on left side along small double perforations and finish edges for placket. Sew belt (E) underneath top and sew skirt to waist along upper row of gathering, placing corresponding centers together.

Cutting and Construction chart below shows the pattern laid in the most economical way on 45-inch material. Every piece of the pattern itself is named and also marked with the corresponding initial punched in each piece.

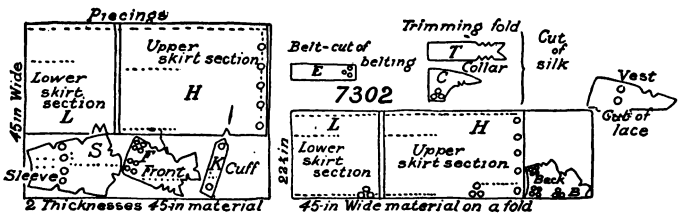

Chart shows size 36 laid on material.

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Study the following descriptions and explanations. Note the use of adjectives and the graded steps of development:

Catalogue Description of a Hat

Long, slender, uncurled quills in two tones were the dominant feature on an Odette model worthy of description.

The shape was a small, grey, pressed felt with a low dome crown and narrow drooping brim.

The quills were laid flat against the sides of the crown, the ends as they met producing a slight pointed appearance in the trimming, front and back.

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The feathers were shaded, having dull green, yellow, and wine-colored tones, and flat appliquéd buds in yellow and violet along the stems seemed to hold them to the hat.

Catalogue Description of a Hat

A Lewis model in beet-colored velvet attracted much attention.

It was trimmed with two large ostrich plumes, in beet color and dull blue.

These were laced directly in back and allowed to sweep over the crown.

At the base of the crown was narrow grosgrain ribbon.

Two notable features were the bowler shape and the lavish use of trimming on a small hat.

Instructions for Working Violet Doily

Materials — Corticelli Filo Silk, 1 skein each 506, 725, 727, 728, 729, 781, 782, 783.

Corticelli Persian Floss, 4 skeins.

Border — Work scallops in buttonhole stitch with Corticelli Persian Floss, 615. Work scroll inside of scallop solid, using Persian Floss, 615.

Flowers — Work solid with Corticelli Filo Silk in shades of violet, making some flowers light and others darker. Work some of the petals light on the edge and darker towards the center, and *vice versa*, taking care to have stitches slant toward center.

Make a few solid stitches of yellow in the center of the open flower.

Work the buds solid in 728, 729, and the calyx solid with green, 782.

Leaves — Work the edge and points with Corticelli Filo Silk 781, and shade darker to the center with 782. Use 783 for veins and stems.

(To be used in connection with stamped or lined material.)

How To Make a Braided Bow

Preparation — The ribbon should be wide (number 60) and of very soft finish.

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Three shades should be used. (Pastel tints are the most effective, the shades used being delicate green, pale pink, and ecru.)

Six pieces, each ¾ of a yard long, are required for the bow.

Process — Slash the ends in fancy points.

Take three pieces of ribbon (one of each color) and plait them together, leaving the ends free.

NOTE. — The plaited portion should be 18 in. long. In holding the ribbons for plaiting, do not allow the ends to be evenly held in the hand but see that they are of unequal length.

After making two braids of this kind, form both in loops and fasten in at the bottom by winding with thread or wire.

Place a knot of ribbon at this point.

Product — When completed there are two braided loops and twelve slashed ends, an artistic design to be classed among the extreme novelties and one that cannot fail to create a most favorable impression, not only for its decided originality, but also for its merit and beauty.

TO MAKE BOW NO. 2

Material — The bow requires three yards of number 100 ribbon.

Operation 1 — (*a*) Fold the ribbon in the middle with the face inside.

(*b*) Place the center of the fold upon a strip of ribbon wire, and sew the ribbon to this wire by machine.

Bow No. 2

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(*c*) Open the ribbon so that the face side is out and the ribbon wire is concealed in the center of the loop.

(*d*) Make the loop of ribbon nine inches long, that is, use eighteen inches of ribbon folded back so that the loop will be nine inches long, and gather at the bottom and wrap securely with a heavy thread.

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Operation 2 — (*a*) Measure from the bottom two inches and make another nine inch loop.

Operation 3 — (*a*) Again measure two inches and make another nine inch loop.

Operation 4 — (*a*) The balance of the ribbon, which has been wired, is wound around the base of the third loop, is then carried to the second loop and wound around the base of it, then on to the first loop in like manner.

(*b*) After this the ribbon is twisted and placed just back of the three loops and wound round and round in a widening circle until the base bow is properly formed. Each time the ribbon is wound around it is poked through the knot which formed the base of the last loop.

(*c*) The two different ropes of the ribbon must then be tacked to the side loops.

Conclusion — This bow is probably best adapted to the trimming of large or small hats on the right side of the crown. As many loops may be made as desired, according to the proportion of the brim upon which it is to be placed.

Bow No. 3

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To Make Bow No. 3

1. Cut a strip of ribbon one yard in length, fold in the middle, and draw the two ends to overlap one another at the center of the bow.
2. Cut the next strip thirty-two inches long, fold and loop together in same manner as first piece of ribbon.
3. Cut the third strip twenty-eight inches long, the fourth strip twenty-four inches long, and the fifth strip twenty inches long.
4. Fold each one the same as number one.
5. Lay them together, each strip of ribbon slightly overlapping the other.

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6. Sew them together with three rows of stitching.

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How to Make a Crepe Bonnet

Materials — A buckram shape, tissue paper, wadding, and crepe.

The Pattern — Place a square of tissue paper over the crown and fold the superfluous paper about the edge of the bonnet into plaits.

Cut away the extra paper and trim the pattern to follow the outline of the bonnet edge.

Note. — This will give you a pattern having gores — small triangular pieces — cut around the edge.

The Wadding — Place the pattern on a small piece of black sheet wadding and cut the wadding out by it, allowing one-fourth of an inch extra about the edge.

Place the wadding, thus cut, over the buckram shape, in the same position as that in which the pattern lay.

Smooth and gently stretch the wadding where necessary to make it conform perfectly to the shape.

The Crepe — After the shape has been covered with wadding in this way, the material to be used is to be stretched over this and sewed to place.

Turn one corner of the fabric down and cut it away to form a bias edge.

Pin the middle of this bias edge to the bonnet frame at the middle of the front.

Note. — In forming the bias edge on a piece of crepe fold the material back so that the bias edge will cut across the rib at a right angle.

Having pinned the fabric to the wadding covered frame, stretch and smooth it to the shape at the front, pinning it down to place around the edge.

Note. — It may be necessary to lay a few plaits about the shape near the edge, but the covering should be fitted on by stretching the fabric if possible.

After the covering is placed thus, trim it off even with the edge of the shape, sew the material down about the edge (overcasting it about the edge of the frame), and remove the pins.

Note. — Stitches should be short and placed at intervals of a quarter of an inch all about the edge, to hold the covering smoothly to place.

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Finishing — The edge must now have a neat finish.

Cut a bias strip of crepe two and a half inches wide and make a plain fold.

Stretch the fold about the edge of the bonnet and slip stitch it to place.

Use a fine needle and silk thread, and do not draw the stitches tight enough to show in the fold.

NOTE. — The bonnet shape is now covered and bound. It may be lined and draped with a veil without further preparation or decoration, but it is usual to finish the edge with several folds or cords or some other arrangement of the crepe.

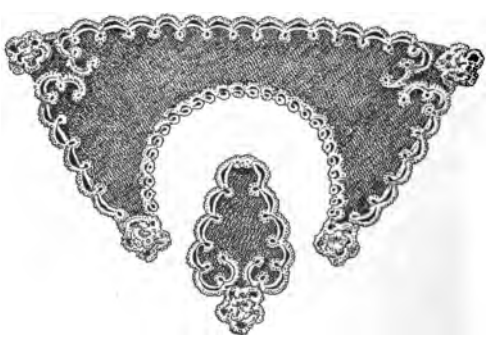
— By permission of *The Illustrated Milliner*

COLLAR AND JABOT OF TATTING AND NET

By Mrs. F. H. MOON

DESIGN NO. 158–45

ABBREVIATION OF TERMS. — *Stitch* (st); *stitches* (sts); *chain* (ch); *ring* (r); *double stitches* (d s); *picot* (p).



Net Collar with Roses, No. 158-45

MATERIAL. — Mercerized crochet cotton No. 5 (hard twist), 18 cents a ball; and sufficient net to cover the pattern.

Cut a paper pattern of any desired size and shape, baste the net on it, and sew the tatting on with very fine thread.

EDGE. — Ring 9 p, 1 d s between; ch 14 d s. Repeat until sufficient for the edge. Make outer row 9 p 2 d s between, join base of ring.

At the corners add two scallops; inner ch 18 d s, outer ch 14 p, with 2 d s between.

ROSES. — Center 10 p 1 d s between. Make five petals.

First outer row — 5 d s, 16 p, 1 d s between, 5 d s; join p of r, skipping one, and join 1st p to last p of petal before.

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Second row — 3 d s, 9 p 1 d s between, 3 d s, join p left on center r, and join petals as in last row.

Third row — 5 p 1 d s between, join top of base of first row of petals. Join to the edge and sew to the net.

EDGING AT NECK. — Ring 5 d s, p, 5 d s; ch 5 p 2 d s between, join p of r. The motif is very pretty as a jabot or medallion appliquéd on a yoke or waist.

— By permission of *Home Needlework Magazine*

These few examples illustrate the form and general content of the directions common to domestic art. They should be used as models for further writing of the same kind, strict attention being given to paragraphing.

PROBLEMS

1. Write a description of a cake or some other dish, as it appears immediately on being taken from the stove.

2. Write a description of each of the following:

An apron	A collar
A hat	A skirt
A doily	A waist
A dress	A coat
A pillow	A coiffure

3. Write recipes for dishes that you can make.

4. Write patterns for costumes or other articles that you can make.

5. Write the following recipes in the form indicated on page 238:

CABBAGE IN GELATIN

To one small head of young cabbage (shredded) add one finely chopped, medium-sized onion, a little finely chopped parsley, one teaspoonful and a

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half of salt, one-quarter teaspoonful of black pepper, one-half teaspoonful of dry mustard mixed in a little vinegar. Scald all together with two teacupfuls of boiling water and three tablespoonfuls of vinegar that have been heated together. Set over the fire until scalding hot, then add one tablespoonful of gelatin that has been dissolved in boiling water. Put in small molds or teacups. Let these stand in a cool place until set, then keep in the ice-box until ready to serve. Turn out on a cabbage leaf, and on top of each mold put a dessertspoonful of mayonnaise.

Lima Bean Soup

1¾ quarts dried Lima beans
1 cup chopped onion
6 sprigs parsley
6 stalks celery
1 cup chopped carrot
7 quarts cold water
1¾ cups butter
1 cup flour
5 quarts milk
Salt and paprika to taste
4 or more teaspoonfuls Worcestershire sauce
1 teaspoonful pepper

Soak beans over night, drain. Add water, onion, celery, parsley and carrot and cook slowly three or four hours; press through a sieve. Melt the butter; in it cook the flour, then add part of the milk, cold; stir constantly until the sauce is smooth, thick and boiling, then add the rest of the milk hot from a double boiler. Add the seasonings and when ready to serve, combine the two mixtures. Split peas may be substituted for Lima beans.

Rice Bavarian Cream with Almonds

1½ cups cooked rice (grains distinct)
¼ package gelatine (½ an ounce)
¼ cup cold milk
¼ cup hot milk
¾ cup sugar
1½ cups cream
1 teaspoonful vanilla
½ cup blanched almonds

The rice should be blanched (set to cook in cold water, heated quickly to the boiling point, drained and rinsed in cold water) then cook tender in plenty of milk (about one cup and a half of milk to one-third cup of rice). Soften the gelatine in the cold milk, dissolve in the hot milk, and add to the rice with the sugar and almonds, chopped or sliced. Stir over ice and water until the mixture begins to thicken, then fold in the vanilla and cream beaten very light. Continue to fold the two mixtures together until it will "hold its shape," then dispose in a mold.

Spinach Salad

Drain the liquid from either fresh or canned spinach and to one cup of the spinach chopped very fine add one hard-boiled egg that has been

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ground in the food-chopper, one-half teaspoonful of butter, one-half teaspoonful of salt, a little cayenne pepper, one-half teaspoonful of celery-seed, two tablespoonfuls of vinegar and one cupful of the liquid from the spinach. Mix all well together and let come to the boiling-point. Then add one tablespoonful of gelatin and pour into one large mold or several small ones to set. Garnish this with hard-boiled eggs and serve with a French dressing.

TOMATO GLACÉ

Take one pint of canned tomatoes or cook sufficient fresh ones to make a pint, one small onion chopped very fine, one teaspoonful of butter; season well with salt and pepper, one chilli pepper chopped very fine or one-half teaspoonful of the ground chilli powder, one teaspoonful of Worcestershire sauce, one tablespoonful of vinegar or more if desired. Let this cook thoroughly for about fifteen minutes, then add one heaping tablespoonful of gelatin which has been dissolved in boiling water. Let this harden and put it into the ice-box, where it can be kept for three or four days without spoiling. Serve in slices surrounded with sliced onions, cucumbers and green peppers. Pour over all a dressing made of a little vinegar, oil, salt and pepper.

Whole tomatoes scalded so as to remove the skin and cut in half can be prepared the same way. Watch them carefully while cooking so as not to break them.

CHICKEN GLACÉ

To one cupful of left-over chicken, either white or dark meat, add two cupfuls of chicken broth, the white part of one bunch of finely chopped celery, one pimiento, one tablespoonful of mayonnaise dressing, salt and pepper to taste. Bring this to a boiling-point and add one tablespoonful of gelatin that has been dissolved in boiling water. This makes a most delicious salad served on the crisp part of lettuce leaves or on chicory with a mayonnaise dressing.

— By permission of *Good Housekeeping*

6. Write an explanation of the cost and the work involved in constructing a menu.

7. Construct a *table d'hôte* menu for any meal, based upon the product of your garden, or upon the commodities you see in the shops.

8. Construct an elaborate *à la carte* menu for any meal, arranged fantastically and offering many courses.

9. Construct *table d'hôte* menus for breakfast, luncheon, and

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dinner on a summer day; on a winter day. Account for variations in prices and contents.

10. Paragraph the body or *explanation of process* in the following pattern:

Lay edge of each piece marked by triple crosses on lengthwise fold. Lay the straight edge of front and line of large perforations in sleeve lengthwise. *For two materials*, join on either line of double perforations or on both lines as liked. *All seams are allowed.* Cut on outer edges of pattern and baste on perforations nearest edges. Gather fronts at shoulder edges, between double crosses, and join to back. Close underarm seams. Underface fronts to depth of four inches. Join collar to neck edge, center backs and notches meeting. Apply casing between lines of single perforations at waist line, and insert ribbon or tape to regulate size, or gather on lines of perforations, draw up and stay with belt the size of waist. Finish belt and arrange over gathers. Fold under portions of sleeves on lines of perforations above slashes, and lap folded edges to large perforations. Fold upper portions on perforations, and lap to large perforations, and to perforations in under portions below slashes. Close seams. Finish lower edges and trim with buttons or in any manner preferred. Place sleeves in arms'-eyes, seams at notches, single perforations at shoulder seams. Lap right front of dress over left, large perforations meeting. Close to neck edge or roll over on perforations.

— By permission of May Manton Pattern Co.

11. Write an explanation of the fluctuation in prices in a menu; of fluctuation in prices of hats or costumes.

12. Draw up a set of rules for cleaning a dress or a hat, or for keeping kitchen utensils clean.

13. Rewrite the following domestic operations in rule form:

To Launder Colored Embroideries (Silk)

To wash, soak for fifteen or twenty minutes in cold water, wash in a nearly cold suds made from Castile soap, swishing about in the water, and kneading gently. Rinse in fresh cold water, place between cloths, and put through wringer with the rollers rather tight. Never let the goods stand in the water while washing, and have the rinsing water ready before wringing from the wash water, lest the colors run while standing. Colored embroideries should be washed quickly, and one piece at a time.

To iron, lay wrong side up, over two or three thicknesses of flannel, and

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iron the embroidered parts until thoroughly dry. Then turn on the right side, and with a small iron go over the plain parts.

To Launder Raised Embroidery

If white, this may be washed according to the directions for washing the goods which it decorates. If colored, follow the directions for colored material, or for silk or wool, if the work is done in either of these materials. Raised embroidery should be ironed on a specially padded board, and with a well-pointed iron that can be pushed into the interstices. The fine wrinkles that are apt to form between the lines of the design should be smoothed out with the point of the iron. Complete the work by ironing on the right side, as directed for Silk Embroideries.

To Launder Embroidered Doilies, etc.

Square doilies, centerpieces, etc. should be ironed in the direction of the warp threads — to keep them straight — first on the wrong side and all over, then on the right side to give smoothness. For round or oval pieces, the ironing should be begun at the center, pressing outwards along the warp threads, to avoid puffiness in the middle. Table scarfs or other long, narrow pieces should be ironed lengthwise first, to keep the edges straight, then smoothed on the unembroidered parts on the right side in the direction of the warp.

Note. — Embroidered articles should be ironed before they are quite dry, or wrung out of hot water to give them an all-over, even dampness.

Embroidery must be ironed until perfectly dry, otherwise the dampness will be absorbed by the adjacent parts, and they will crinkle.

To Launder Drawn-Work

This is more difficult for the inexperienced ironer than any other kind of decorative work, since it is exceedingly apt to shrink. After dampening, it must be patiently stretched and pulled into shape on the ironing table, and modeled with the iron into its original form. Corners require great care to get them square and true, and redampening of faulty places must be repeated as often as necessary, until every part of the article lies straight and even.

To Begin Sewing

Open the slide covering front of the shuttle-race by pulling towards you; place the shuttle in its carrier, with point towards you, leaving about three inches of the thread projecting, and close the slide. Then draw about three inches of the upper thread through the eye of the needle. Hold the thread slack in the left hand, while the needle is moved down and up again, when

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by gently drawing the needle thread, it draws up the shuttle thread through the hole in the throat-plate; the two threads should then be laid from you to the right hand. Then place the fabrics beneath the needle, lower the presser-foot upon it, and operate the treadle. After a few stitches are formed stop and examine them. If you find loops projecting, or a straight thread upon the lower surface, tighten the tension of needle thread as before instructed. If the thread lies straight upon the upper surface, loosen the tension of needle thread as instructed. When the tension is perfect, the stitch will lock in the center of the goods, and appear alike on both sides.

To Remove the Work

Raise the needle to the highest point; then lift the presser-foot and draw down about four inches of slack thread (pulling it just after it leaves the tension); then draw the goods directly from you, and cut both threads close to the cloth. Be careful not to bend or spring the needle.

To Alter the Length of the Stitch

At the right hand of the machine there is a thumb screw for adjusting the length of the stitch. To lengthen the stitch, loosen the thumb screw and move it to the right; to shorten the stitch move it to the left. After the proper length of stitch is obtained be sure to tighten the thumb screw. The length of the stitch should always be proportioned to the size of the thread used: the coarser the thread, the longer the stitch; sewing a short stitch with coarse thread will cause an irregular seam.

Ruffling and Gathering

The ruffler is attached to the machine in place of the presser-foot; place the loop at the end of large lever or arm over the needle screw; the needle should pass through the center of the needle-hole. Place the goods to be gathered between the springs; if a band is required, place the band below the springs.

To gather one of three pieces, place two between the springs, holding the upper one back gently so as to keep it even with the pieces next the feed.

To make a fine gather, shorten the stitch, and move the adjusting lever on the slide toward the left.

To make plaits, make a long stitch, and move the adjusting lever toward the right.

If very full gathers are required, use same as for plaits with a short stitch.

For shirring, remove the lower blade by unscrewing the thumb-nut, and

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put in the shirring slide. The screw in the arm is to adjust the gathering blade, and provide for wear.

Oil the attachments before using, in the slots, in the slide and the hinge of the arm.

To Make Hem-Stitch

Fold blotting paper, which can readily be done, until you get a thickness corresponding to the opening desired in the hem-stitching; put one of the pieces of goods under the paper and the other above it; put all under the foot and sew through all.

After sewing, remove the paper carefully, and open the hem-stitching, one edge of each, or either piece may be cut and passed through the hemmer, or a row of stitching can be passed alongside the hem-stitch and the double edge finished as you choose.

To Embroider with Chenille

Wind the chenille on the bobbin, drop the bobbin into the shuttle as usual, loosen the tension-screw of the shuttle so as to remove all tension, and place it in the shuttle-carrier as ordinarily.

For your upper thread, use silk, the same color as your chenille, sewing with a tight upper tension, so that it will draw the under thread or chenille till it can just be seen through the cloth.

Have the pattern you wish to embroider stamped upon the wrong side of the cloth, which will be uppermost in embroidering, and follow the lines of the patterns and fill in solidly with shades or colors as you may desire. It is always best to wind separate bobbins with various colors of chenille that you intend to use.

When the work is properly done, the chenille embroidery will stand out beautifully, having all the appearance of stuffed work.

An Electric Lure for Fish

Every good fisherman knows that a light will attract fish. A simple light can be made by taking a pint fruit jar, cutting a ¼-in. hole in the top of the cover, inserting a piece of gas pipe in the hole and soldering it to the cover. Insulated wires are run through the pipe, and a small electric globe is attached to the ends in the jar. The other ends of the wires are attached to a pocket battery. The jar is placed under water and the light turned on, which attracts the fish.

The Proper Way to Place Ice in a Refrigerator

As heat always travels to the top of an inclosure, it does so also within the walls of a refrigerator; hence, if a piece of ice is not large enough to fill

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the ice space, lay it in such a position that the largest portion is at the bottom of the cavity. This will save considerable ice where a small quantity is used at a time.

How to Make Solderless Connections

Perhaps some readers find trouble in making a good wire connection when solder is unavailable. I think they will find the following very efficient, especially with aluminum wire.

First, scrape about eight inches of the wire to be connected. Be sure all corrosion, dirt, or grease is scraped off thoroughly. Then twist the wires together very tightly. A piece of tinfoil about an inch wide is lapped over the connection twist. The tinfoil should be lapped as tightly as possible without tearing, then pressed together with the fingers. After this lap one or two layers of tape over the tinfoil, so no corrosion or rain can get to the tinfoil. The tape is pulled very tight, so as to insure a good connection between the tinfoil and the wire. It is well to paint it with asphaltum.

It should be understood that this little scheme should only be used when solder is not handy.

— Reproduced by permission of *Popular Mechanics*

14. Describe and explain the menu of an afternoon tea, the gowns and hats worn at the tea, the particularly pretty table service that was used.

15. Classify the following into an attractive *à la carte* breakfast menu. Make it so neat and clear that the commercial traveler will like the hotel that issues it, because the arrangement saves him just two minutes for his morning nap:

Breakfast

Oatmeal, grapefruit, coffee, fried eggs, cocoa, salt mackerel, muffins, sliced oranges, instant postum, baked apple, scrambled eggs, hominy, rolls, poached eggs on toast, corned beef hash, tea, bacon or ham with eggs, cream of wheat, rhubarb, deerfoot farm sausage with cakes, imported kippered herrings, toast.

16. The poets have not overlooked recipes in their musings. Convert the following into prose for kitchen use. What ingredients are lacking in each?

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Salad

To make this condiment, your poet begs
The pounded yellow of two hard boiled eggs;
Two boiled potatoes, passed through kitchen-sieve,
Smoothness and softness to the salad give;
Let onion atoms lurk within the bowl,
And, half-suspected, animate the whole.
Of mordant mustard add a single spoon,
Distrust the condiment that bites so soon;
But deem it not, thou man of herbs, a fault,
To add a double quantity of salt.
And, lastly, o'er the flavored compound toss
A magic soup-spoon of anchovy sauce.
Oh, green and glorious! Oh, herbaceous treat!
'Twould tempt the dying anchorite to eat;
Back to the world he'd turn his fleeting soul,
And plunge his fingers in the salad bowl!
Serenely full, the epicure would say,
Fate can not harm me, I have dined to-day!

— *Sidney Smith*

Curry

Three pounds of veal my darling girl prepares,
And chops it nicely into little squares;
Five onions next prepares the little minx
(The biggest are the best her Samiwel thinks)
And Epping butter, nearly half a pound,
And stews them in a pan until they're brown'd.

What's next my dexterous little girl will do?
She pops the meat into the savory stew,
With curry powder, tablespoonfuls three,
And milk a pint (the richest that may be);
And, when the dish has stewed for half an hour,
A lemon's ready juice she'll o'er it pour:
Then, bless her! then she gives the luscious pot
A very gentle boil — and serves quite hot.

P. S. Beef, mutton, rabbit, if you wish;
Lobsters, or prawns, or any kind of fish
Are fit to make a CURRY. 'Tis, when done,
A dish for emperors to feed upon.

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Apple Pie

Air — "All that's bright must fade."

All new dishes fade —
  The newest oft the fleetest;
Of all the pies now made,
  The Apple's still the sweetest;
Cut and come again,
  The syrup upward springing!
While my life and taste remain,
  To thee my heart is clinging.
Other dainties fade —
  The newest oft the fleetest;
But of all the pies now made,
  The Apple's still the sweetest.

Who absurdly buys
  Fruit not worth the baking?
Who wastes crust on pies
  That do not pay for making?
Better far to be
  An Apple Tartlet buying,
Than to make one at home, and see
  On it there's no relying:
That all must be weigh'd,
  When thyself thou treatest —
Still a pie home-made
  Is, after all, the sweetest.

Who a pie would make,
  First his apple slices;
Then he ought to take
  Some cloves — the best of spices:
Grate some lemon rind,
  Butter add discreetly;
Then some sugar mix — but mind
  The pie's not made too sweetly.
Every pie that's made
  With sugar, is completest;
But moderation should pervade —
  Too sweet is not the sweetest.

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Who would tone impart,
  Must — if my word is trusted —
Add to his pie or tart,
  A glass of port — old crusted;
If a man of taste,
  He, complete to make it,
In the very finest paste
  Will inclose and bake it.
Pies have each their grade;
  But, when this thou eatest,
Of all that e'er were made,
  You'll say 'tis best and sweetest.

Calf's Heart

Air — "Maid of Athens, ere we part."

Maid of all work, as a part
Of my dinner, cook a heart;
Or, since such a dish is best,
Give me that, and leave the rest.
Take my orders, ere I go;
Heart of calf, we'll cook thee so.

Buy — to price you're not confined —
Such a heart as suits your mind:
Buy some suet — and enough
Of the herbs required to stuff;
Buy some lemon-peel — and, oh!
Heart of calf, we'll fill thee so.

Buy some onions — just a taste —
Buy enough, but not to waste;
Buy two eggs of slender shell.
Mix, and stir the mixture well;
Crumbs of bread among it throw;
Heart of calf, we'll roast thee so.

Maid of all work, when 'tis done,
Serve it up to me alone:
Rich brown gravy round it roll,
Marred by no intruding coal;
Currant jelly add — and lo!
Heart of calf, I'll eat thee so.

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Green Pea Soup

Air — "The Ivy Green."

Oh! a splendid Soup is the true Pea Green:
I for it often call;
And up it comes in a smart tureen,
When I dine in my banquet hall.
When a leg of mutton at home is boil'd,
The liquor I always keep,
And in that liquor (before 'tis spoil'd)
A peck of peas I steep.
When boil'd till tender they have been,
I rub through a sieve the peas so green.

Though the trouble the indolent may shock,
I rub with all my power;
And having return'd them to the stock,
I stew them for more than an hour:
Then of younger peas I take some more,
The mixture to improve,
Thrown in a little time before
The soup from the fire I move.
Then seldom a better soup is seen,
Than the old familiar soup Pea Green.

Since first I began my household career,
How many my dishes have been!
But the one that digestion never need fear,
Is the simple old soup Pea Green.
The giblet may tire, the gravy pall,
And the turtle lose its charm;
But the Green Pea triumphs over them all,
And does not the slightest harm.
Smoking hot in a smart tureen,
A rare soup is the true Pea Green!

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Irish Stew

Air — "Happy Land."

Irish stew, Irish stew!
Whatever else my dinner be,
Once again, once again,
I'd have a dish of thee.

Mutton chops, and onion slice,
Let the water cover,
With potatoes, fresh and nice,
Boil, but not quite over;
Irish stew, Irish stew!
Ne'er from thee, my taste will stray.
I could eat
Such a treat
Nearly every day.
La, la, la, la!

The Christmas Pudding

Air — "Jeannette and Jeannot."

If you wish to make a pudding in which every one delights,
Of a dozen new-laid eggs you must take the yolks and whites;
Beat them well up in a basin till they thoroughly combine,
And shred and chop some suet particularly fine;

Take a pound of well-stoned raisins, and a pound of currants dried,
A pound of pounded sugar, and a pound of peel beside;
Stir them all well up together with a pound of wheaten flour.
And let them stand and settle for a quarter of an hour;

Then tie the pudding in a cloth, and put it in the pot, —
Some people like the water cold, and some prefer it hot;
But though I don't know which of these two methods I should praise,
I know it ought to boil an hour for every pound it weighs.

Oh! if I were Queen of France, or, still better, Pope of Rome,
I'd have a Christmas pudding every day I dined at home;
And as for other puddings whatever they might be,
Why those who like the nasty things should eat them all for me.

— All from Parton's *Humorous Poetry*, published by Houghton Mifflin Co.

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Experiments. — In writing out the directions for performing an experiment or in writing up the results of an experiment, it is essential that certain developmental steps be observed. The object of all experiment is to learn, to prove, to discover something. It is necessary, therefore, that the instructions for performing it and the conclusions reached should be clearly stated. Clearness, completeness, and coherence can best be secured by following these four steps:

1. Object or purpose of the experiment ..... *Prepare*
2. Apparatus required } ..... *Perform*
3. Process or method }
4. Conclusions ..... *Perfect*

Wherever tabulation is possible it should be used. Under point 3, question and answer may be stated to indicate discoveries by the way, — "What occurs?" "Is the flame red or blue?" "What does the thickening of the fluid show?" This indicates the mental process in making observations and in deducing conclusions. Point 4 can easily be summarized when this method of development is followed in point 3. Observe the following:

OXYGEN

Object. — *To prepare oxygen and to learn some of its properties.*

Apparatus. — An ignition tube, a small portion of red oxide of mercury, a Bunsen burner, and a splinter of pine.

Method. — 1. Place the mercuric oxide in the ignition tube and heat it in the alcohol flame. Is there any change of color? What collects on the inside of the tube? How do you recognize this substance?

2. Plunge a charred splinter into the upper end of the tube, being sure that there is a glowing spark on the end of the splinter.

3. Repeat this experiment several times and watch what happens.

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4. Note what comes from the oxide in addition to the collection on the tube. What color or other properties has it? What two substances came from the oxide?

Conclusion. — This is oxygen, — an invisible gas that supports combustion.

— From Payne's *Manual of Experimental Botany*. Copyright, 1912, by Frank Owen Payne. Courtesy of American Book Company, Publishers.

Manual and Mechanical Operations. — These may include experiments. They refer here, however, to making things and to the operation of machinery. The general rules indicated in the above special forms of composition apply here, with such modifications as are made necessary by the character of the work involved. In giving instruction as to the running of a machine, for instance, we should

1. Explain the different parts.
2. Explain their use, in order of use.
3. Explain their full operation.
4. Explain their disuse or the way they should be left after using.

But this plan varies only slightly from those others that have been stated for recipes, patterns, and experiments. One departure may be necessary. Description may often be required at the outset in explaining how to operate a machine or how to make an article. To describe just how and where parts are located, just how they appear in motion and stationary, just what kind of materials may be used, and so forth, is often required to make the explanation more clear.

At the other end of the operation, also, description of the finished product may help to elucidate the explanation, to point out flaws in the operation. All the senses may be called into play in "machine" description. How

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a machine should sound or smell or look or feel when it is working properly, are all questions that may be answered in separate and individual cases. The use of technical words, "the language of the machine," must not be ignored in this connection. The following working directions should be carefully studied and used as models for further similar directions:

How to Drive a Nail

1. Preparation
   - (*a*) Lay a piece of board on bench
   - (*b*) Mark lines indicating places for nails to be driven
   - (*c*) Have good hammer and straight sharp nails
2. Performance
   - (*a*) Take nail between thumb and first finger of left hand
   - (*b*) Hold upright with greater width of point across grain of board
   - (*c*) Strike one or two light blows
   - (*d*) Take hands away and hammer in nail
3. Perfection
   - (*a*) Make head of nail flush with surface of board
   - (*b*) Drive in other nails at points indicated

How to Operate a Turning Lathe

1. The lathe is used to shape wooden articles by revolving them against a sharp tool held in rest by the hand.
2. It consists of a stand which holds the machine.
   - (*a*) On the left side is a headstock with spindle and pulley; on the right is a movable tailstock and rest for the sharp tool.
   - (*b*) Underneath is a tread by means of which the spindle is made to revolve, carrying the wooden article with it.
3. Stand in front of lathe, with right foot on tread and weight of body on left foot.
   - (*a*) Start wheel to move by hand and take up movement with tread.

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(*b*) Press wooden article against wheel, keeping the foot motion steady.

(*c*) When article is cut as desired, draw away and stop the motion by reversing the pressure on the tread.

4. Throw off the band connecting the spindle with the tread wheel, clean the cutting instrument of all dust, and close lid over top of frame.

How to Finish a Piece of Woodwork

1. Purpose: to finish a piece of woodwork with white paint in order to make it ready for use.
2. Apparatus: nail-set, brush, cloth, sandpaper, paint, oil, putty.
3. Process:
   (*a*) Drive in nail heads with nail-set, rub surface with sandpaper, and wipe off with cloth.
   (*b*) Put on the first or prime coat of paint with brush.
   (*c*) Fill nail holes and any cracks there may be with putty and sandpaper surface lightly again.
   (*d*) Put on final coat of paint, running brush in direction of grain, as much as possible.
4. Conclusion:
   (*a*) A finished box or other article ready for use, when paint is dry.
   (*b*) Place paint brushes in alcohol solution for future use.

Clear-Starching

The name clear-starching is given to the process of starching thin, transparent materials in such a way that there will be no clogging of the meshes of the weave, no opacity due to the coating of the threads as the starch dries, and no loss of transparency resulting from the use of starch as a stiffening agent. Clear starch may be made as follows:

1. Dilute one-half cup of thick starch with one quart of water; boil until clear, strain, and use hot.

2. Blend one teaspoonful of laundry starch with a little cold water, cook for half an hour in one quart of boiling water, strain, and use hot.

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3. Substitute one-quarter cup of well-washed rice for the laundry starch in 2, and cook as directed. Strain, and dilute with one quart more of boiling water.

Note. — Very thin, open weaves should be clapped between the hands after starching, to clear the meshes of the fabric.

To Increase the Stiffness in Clear-Starching. — Add from one teaspoonful to one tablespoonful of powdered gum arabic, dissolved in one-half cup of boiling water, to any of the recipes given. Only the purest gum arabic, which is almost colorless, should be used.

One-half to one tablespoonful of borax used in the same way will somewhat increase the body of the starch, and will give greater permanency to its stiffening quality.

How to Operate a Sewing Machine

1. Preparation
   - (*a*) Have parts properly oiled
   - (*b*) Have threading perfect, from spool down, from shuttle up
   - (*c*) Have tread and hand wheel connected with belt
2. Operation
   - (*a*) Place garment to be sewed under the presser-foot and between upper and lower thread
   - (*b*) Snap down the presser
   - (*c*) Turn hand wheel on right gently toward you with hand
   - (*d*) Take up and increase the motion by means of the foot tread
   - (*e*) Stop tread and examine first ten stitches
   - (*f*) Guide the garment gently in the direction desired
   - (*g*) Stop by decreasing foot motion and placing hand guardedly on hand wheel
3. Conclusion
   - (*a*) Snap up the presser
   - (*b*) Draw garment out gently
   - (*c*) Cut upper and lower threads that attach to it

How to Paint Wire Screen

1. Procure curved board about 10 in. long, 8 in. wide, and ¾ in. thick.
2. Fasten a piece of round wood, 2 in. in diameter and 6 in. long, to its center on one side for a handle.

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3. Hold board under screen, as plasterer holds trowel, and apply paint freely.
4. Let screen stand for a time; then brush dry to remove surplus paint.

Other Kinds of Explanation — Social, legal, and commercial forms are not only to be found in newspapers and periodicals, where they should be observed closely, but they are also common as circulars, so common indeed that we usually ignore their make-up and form even when we are most conveniently served by them. However, inexcusable errors are frequently found in these forms. Programs, minutes, reports, statements, formulas, business papers — such as checks, drafts, bills, receipts — are as a rule left to the printer for final make-up, and sometimes even for wording. Print makes them pleasing to the eye and renders error unlikely of ready detection. We shall examine and illustrate a few of the most difficult of these forms.

The *program*, like the menu, defies hard and fast rules. It is so dependent upon occasion for its format, so individual and often so fantastic in its make-up, that any cut-and-dried program form would be undesirable, if it were possible. Yet the program must be clear, however unique it may be. Arrangement and type styles are the two elements that make a program either clear or vague. Confusing the names of authors with those of performers, a not unusual annoyance in reading programs, can be obviated by variation in type used and by consistent arrangement. Series of names should be separated by the comma, whether or not periods are used at the end of enumerated numbers. A program should be punctuated consistently, if at all, the preferable usage being to omit

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punctuation altogether. The occasion, the plan, the performers' names and subjects should be made to stand out by means of clear and striking types. Other matter should be subordinated by means of type.

Minutes are notes of memoranda summarizing the proceedings of a meeting or other event. They follow the chronological order and usually open like letters with a statement of the time and place. "Respectfully submitted" is almost invariably the form of complimentary closing used, followed by the signature of the writer and the name of his office. The official secretary of an organization should be especially careful to make a *verbatim* and *seriatim* report of important motions and votes. Even the exact words of speakers may be called for at subsequent meetings and the secretary's minutes must be relied upon for them. Minutes are used for reference, sometimes after long periods have elapsed. It is important, then, that they be accurate, orderly, and precise. The following illustrates the form of minutes, the content of course being entirely dependent upon the occasion on which they are written:

HAVERHILL, MASS.,
June 20, 1917.

The last meeting of the Haverhill Social Club was called to order on Thursday evening, June 13, at 8 o'clock, by the president. After the reading and adoption of the minutes of the previous meeting, the members of the club proceeded to the consideration of unfinished and of new business as follows:

(Here follow complete data of meeting, with reproduction of program if one was rendered).

Respectfully submitted,

JAMES BLANK,
Secretary.

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The preparation and reading of minutes as memoranda of class recitations cannot be too highly recommended. Recitation minutes may serve as a review, as an aid to absentees, and as a settlement of lesson assignments beyond all dispute. Assigned to pupils in turn, the class-minutes book may thus become a means for comparative estimate in this important kind of composition. Moreover, opportunity will be given to insert in the writing of minutes elements of humor and individual expression that will make them not only interesting and instructive, but entertaining as well. The more informal such minutes can be made without becoming careless, inaccurate, and flippant, the better they will be.

The *report* is a detailed account of the procedure of any body — social, industrial, commercial, educational, etc. — for certain given periods, to a higher constituted authority or to the public, for the purpose of judging of past achievement and for outlining future plans. It may be prepared by an officer for his superior; by managers of various departments for their superintendent or president; by heads of state or federal divisions for Congress. It is a summarized record of the conditions, achievements, and failures of organized and coöperative experience and authority in the justification of past work, for the greater efficiency of future work. Reports are usually composite composition, *i.e.*, they are made up from materials collected from the various quarters concerned in them. The principal of a school may call for a report from each of his teachers on a certain group of pupils. These reports he will combine into one large report for his uses. In the same way, individual and blanket reports are prepared by large establishments. Committees appointed to make

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reports usually resolve themselves into smaller groups or sub-committees and blanket their investigations into a final report. In case all the members cannot agree with the findings set down in the report of a committee, a lesser report may be prepared and submitted by the dissenters. The former, representing the majority of the committee, is called the majority report; the latter is called the minority report. Owing to the fact that the report often runs to great length, it is impossible to illustrate one here *in toto*. The form, however, may be indicated. The heading and the conclusion are similar to those used in minutes. The body of a report should be prominently divided and subdivided, according to the classes of material contained. A table of contents and an index should accompany it, and a word or two of introduction from the parties who prepare it to those for whom it is intended, should open it. Examine the following:

AUDITOR'S REPORT

July 1, 1916.

We have audited the books and accounts of the Home Savings Bank for the three months ending June 30, 1916.

We have verified the bonds and stocks owned by the bank, and have examined the notes for the real estate and personal loans, and have verified the collateral held as security against the same.

We have verified a trial balance of the depositors' ledgers taken on April 10, 1916.

The cash at the various banks has been verified by statements furnished by each of the banks, and the cash on hand by actual count.

We have made an examination of the investments and loans with especial reference to the amount of income which should have been derived from them during the period beginning April 1, 1916, and ending June 30, 1916, and have found such income to be duly accounted for.

We hereby certify that the accompanying statement of assets

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and liabilities exhibits a true and correct view of the bank's condition as shown by its books at the close of business June 30, 1916.

COOLEY & MARVIN CO.
Public Accountants.

By M. L. COOLEY,
Certified Public Accountant.

73 Tremont Street,
Boston, Mass.

AUDITING COMMITTEE — Stephen W. Reynolds, R. Henry W. Dwight, George H. Ellis.

A *statement* is a summarized report or a summary or a part of a report. A report may embody at the conclusion of each one of its parts a condensed statement of that part. These combined constitute a statement from the report. Statements are usually made in graphic form, rarely in solid writing of any great length. They usually have to do with financial matters, — the bank statement, the clearing house statement, the cashier's statement, etc. Tabular arrangement is the rule in making statistical statements of any kind, accompanied with explanatory notes as required. To differentiate a little further the statement from the report, it may be said that the statement deals with results only; the report, with processes and results. The report indicates means and ends; the statement, ends only. The following is a statement taken from the above abbreviated report:

QUARTERLY STATEMENT

June 30, 1916

Liabilities

Due 57,854 depositors	$25,526,624.86
Guaranty fund	1,250,000.00
Discount account	62,943.90
Incomplete mortgage loans	17,500.00
Undivided earnings	524,464.17
	$27,381,532.93

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Invested as Follows

State, city, town, and county bonds	$1,368,381.17
Railroad bonds	3,961,452.00
Street railway bonds	507,354.90
Boston Terminal Co. bonds	30,000.00
Bank and Trust Co. stock	117,900.00
Loans on real estate	14,571,665.00
Loans on personal security	5,318,160.00
Loans to counties, cities, and towns	662,000.00
Taxes, etc., paid on mortgaged properties	9,908.51
Real estate by foreclosure	205,847.74
Cash on hand and in banks	628,863.61
	$27,381,532.93

PROBLEMS

There follow illustrations of some of the other forms above referred to. They may safely be used as models, though it must not be assumed that they are the only styles to be employed. Observe these general rules:

1. Variation in type is essential.
2. Capitals are used for emphasis.
3. Abbreviations always include the period.
4. The name of the house by which the form is issued is set up in bold face.
5. The kind of form is likewise clearly indicated.
6. The form has a place for names and dates to be filled in.
7. Figures, where used, are written clearly and unmistakably.
8. The total form is made up with a view to its being clearly, fully, accurately understood at a glance.

1. Note difference between these two blank checks. Explain how each should be filled in:

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No.____ Doylestown, Pa.,_____ 191__

Doylestown Trust Company

*Pay to the order of*_____

_____ *Dollars.*

$_____

ASHEVILLE, N. C.,_____ 191__ No.____

The Battery Park Bank

PAY TO THE ORDER OF_____ $_____

_____ DOLLARS

2. Test the following deposit blanks by the ten rules above given:

DOYLESTOWN TRUST CO.

DEPOSITED BY

_____

DOYLESTOWN, PA.,_____ 191

PLEASE LIST EACH CHECK SEPARATELY

	DOLLARS	CTS.
CURRENCY		
GOLD		
SILVER		
CHECKS		

DEPOSITED TO THE ACCOUNT OF

_____

_____

WITH

THE BATTERY PARK BANK

ASHEVILLE, N. C._____ 191__

SPECIFY BANKS ON WHICH CITY CHECKS AND POINTS ON WHICH "OUT OF TOWN" CHECKS ARE DRAWN.

	DOLLARS	CTS.
Currency		
Silver		
Gold		
CHECKS, AS FOLLOWS: PLEASE LIST EACH CHECK SEPARATELY		

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3. The following promissory note form is worthy of study. Explain the meaning of "without defalcation," "drawer," "drawee," as applied to a note of this kind.

$_____$ Doylestown, Penna., _____ 19__

_____ Months after date _____ Promise to

Pay to the order of _____ at the

DOYLESTOWN NATIONAL BANK

_____ Dollars

100

without defalcation, value received.

PAY THE DRAWER

_____

Promissory notes between one individual and another are usually written entirely by hand, but the above form is followed, thus:

Place, Date.

Six months after date I promise to pay to James W. Blank, or order, the sum of One Hundred Dollars ($100) with interest at four per cent (4%), without defalcation, for value received.

JOHN R. COOPER.

4. Test yourself in filling out both parts of the following order form. What special convenience does it carry with it?

.....19

Mr.....

I hereby order this day from you, at prices as below:

PER TON

.....Sacks.....lbs. each ..... @ $.....

..... " ..... " ..... " .....

..... " ..... " ..... " .....

..... " ..... " ..... " .....

Which.....agree to take on or about.....19

at.....*Station*

Terms.....

Purchaser's Name.....

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Philadelphia Office
897 Drexel Building

The American Agricultural Chemical Co.

Memorandum for Buyer

.....19

Bought of..... PER TON

.....Sacks.....lbs. each..... @ $.....
..... " ..... " ..... " .....
..... " ..... " ..... " .....
..... " ..... " ..... " .....

To be taken on or about.....19 *at*.....
Station, subject to accident to Stock or Factory or detention by transportation lines
Terms.....

5. The following forms are less common than those just illustrated, but they are sufficiently common in business and industrial transactions to justify a place here. Note the "non-escapable" English. Try to insert words or phrases that will afford loopholes of escape for one party or the other, and you will find it extremely difficult.

A Lease, Made and executed BETWEEN R. B. Hines of the city of....., state of....., of the first part, and
(Your city.) (Your state.)
J. M. Hastings of the city of....., state....., of the
(Your city.) (Your state.)
second part, the first day of April in the year of our Lord one thousand nine hundred.....
(Present year.)

In Consideration of the rents and covenants hereinafter expressed, the said party of the first part has LEASED AND DEMISED, and does hereby demise and lease, to the said party of the second part the following premises, viz: The first floor and basement of building situated at 146 Elm St., with the privileges and appurtenances for and during the term of one year from the first day of April, 19____, which term
(Present year.)

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will end on the thirty-first day of March, 19___. And the said (Next year.)
party[1] of the second part covenants that he[1] will pay to the party[1] of the first part, for the use of said premises, the annual rent of twelve hundred dollars, to be paid monthly in advance in installments of one hundred dollars each.

AND PROVIDED said party[1] of the second part shall fail to pay said rent, or any part thereof, when it becomes due, it is agreed that said party[1] of the first part may sue for the same, or re-enter said premises, or resort to any legal remedy.

The party[1] of the first part agrees[1] to pay all taxes to be assessed on said premises during the said term. The party[1] of the second part convenants that, at the expiration of said term, he[1] will surrender up said premises to the party[1] of the first part in as good condition as now, necessary wear and damage by the elements excepted.

Witness, the hands and seals of said parties, the day and year first above written.

In presence of

Harry Powell. R. B. Hines, [SEAL]

J. M. Hastings, [SEAL]

[Voucher used with *Modern Illustrative Bookkeeping, Introductory Course. Revised and Enlarged.* American Book Company Publishers.]

BUCKS COUNTY, ss.

Personally appeared before me.....who, being duly.....according to law, says that he owns and uses exclusively, in hauling loads of two thousand pounds weight and over on the public roads of this Commonwealth, draught wagons with tires not less than four inches in width, and is entitled to be credited for the same upon the road tax assessed against him according to the Act of Assembly in such cases made and provided.

.....and subscribed before me
this.....day of.....A.D. 191 } .....
.....

BROAD WHEEL TIRE AFFIDAVIT

[1] The use of the singular or the plural number depends of course upon the conditions special to each case. Such legal forms usually leave blank spaces for the indication of number.

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Power of Attorney

Know all men by these presents, That I, J. M. HASTINGS, of the City of....., State of.....have made, constituted and appointed, and by these presents do make, constitute and appoint .....of the City of ....., State of....., my[1] true and lawful attorney in my name, place and stead to transact business and to sign all checks, notes, drafts, and other instruments of writing requisite to conduct my business located at 146 Elm Street, in a proper and systematic manner, giving and granting unto my said attorney full power and authority to do and perform all and every act and thing whatsoever requisite and necessary to be done in and about the premises, as fully to all intents and purposes as I might or could do if personally present, with full power of substitution and revocation, hereby ratifying and confirming all that my said attorney or his substitute shall lawfully do or cause to be done by virtue hereof.

In Witness Whereof, I have hereunto set my hand and seal the first day of April, in the year of our Lord one thousand.....

Executed and delivered in the presence of
R. B. Hines.

J. M. Hastings,
[SEAL]

[Voucher used with *Modern Illustrative Bookkeeping, Introductory Course. Revised and Enlarged.* American Book Company Publishers.]

6. Criticize, favorably or unfavorably, the following order letter.

[1] See footnote, page 278.

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RICE & POND
GROCERIES
TEA, COFFEE AND
PROVISIONS

Georgetown,_____May 16, 19
(Your State.)

Mr. H. F. Adams,
(Address.)

Dear sir: —Please send via fast freight, Interstate Transportation Company, at your lowest cash prices, the following —

3 half chests	–	Japan,
3 half chests	–	Oolong,
2 half chests	–	Y. Hyson,
1 bale	–	Mocha,
2 mats	–	Java.

We refer you to F. C. Tenney, 193 Union Street, your city, and to the Georgetown National Bank of this place.

Respectfully,
RICE & POND.
R

7. Observe carefully the difference between the two following bill heads. Which do you prefer, and why?

I.

Forestgrove, Pa., ... 19.....

Mr. .....

To **AMOS S. BENNETT,** Dr.

...DEALER IN...

General Merchandise, Flour, Feed and Fertilizers.

Standard 'Phone Pay Station.
Bell 'Phone No. 1 M. *TERMS CASH. Interest on bills over 30 days.*

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2.

THE NEW WILLARD
PENNSYLVANIA AVENUE, 14TH AND F STREETS
N. E. MITCHELL, MANAGER.

CABLE ADDRESS "NEWWILLARD"

WASHINGTON, D.C., _____ 191_

M _____

To WILLARDS HOTEL COMPANY Dr.

BILLS PAYABLE WEEKLY

		Rooms ___ Days @		
		Restaurant		
		Servant's Room and Board ___ Days @		
		Laundry		
		Carriages		
		Automobiles		
		Baggage		
		Express		
		Telegrams		
		Telephone		
		Pa. R. Tickets		
		Messengers		
		Valet		
		News Stand		
		Stenographer		

8. Draw up blank forms for use in a bank that is to be organized in your school.

9. Write two promissory notes, one to an individual and one to an organization. How will the two notes differ in form?

10. Write a tabulated order letter for dress materials or for

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athletic goods. Indicate prices for individual articles. Indicate total amount.

11. In your anticipated absence from school for one month you appoint a classmate to act for you in various capacities, — to pay your dues in organizations of which you are a member, to collect dues in an organization of which you are treasurer. Draw up a form that will empower him so to act.

12. Draw up a lease by the terms of which your school athletic field may be used by another school or by some athletic club at certain stated times.

In Conclusion. — It must not be assumed that all the types of directive explanation can be treated within the limits of such a volume as this. The most that is attempted is to indicate general principles for the writing of directions of all kinds. The most common ones, those pertaining to domestic art and domestic science, have been treated above. They are standard and may serve as the basis for other such explanatory composition. Rules for the operation of all kinds of machinery; for finishing and printing; for cutting, fitting, embroidery, and needlework; for the various household activities; for first aid formulas and prescriptions; for general, legal, and commercial negotiations; and for the use of all kinds of tools, utensils, and instruments, may and should be formulated as occasion requires, according to the principles here laid down. *Observation* of this type of composition, as of all other types, is the essentially important thing. Observe how your elders do their different tasks. Read how things are done. Ask intelligent questions as to the *how* and the *why* of this and that operation. Above all, when you are called upon to make little everyday explanations to your classmates and friends, treat each such call as an opportunity for

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training in the most valuable kind of expression, — directive explanation. Do not allow a person to storm you with questions. Answer his first question so fully and correctly that others will be unnecessary. If he has to insert questions into your explanation all along the way, you are probably a poor explainer. He may likewise be a poor questioner, but the odds are against you, for the question is as a rule simpler than its answer.

PROBLEMS

1. Draw up explanations of various experiments you have performed in connection with your science or art work at school.

2. Explain how you perform certain chores or tasks that are assigned to you in your home.

3. Watch an elder person at work, — father, mother, teacher, or someone else, — and explain how he or she does it.

4. Rewrite the following explanations in tabular or rule form:

ROUTE 1. — £137 10s. ($687.50)

Railway, London to Liverpool or Southampton; choice of Transatlantic Steamship Lines, Liverpool or Southampton to Quebec, Montreal, St. John, N.B., Halifax, Boston, or New York; Canadian Pacific Railway direct route from Quebec, Montreal, St. John, N.B., or Halifax, or direct rail lines from New York or Boston to Montreal, thence Canadian Pacific Railway to Vancouver; Canadian Pacific Railway Company's Royal Mail Steamship Line, Vancouver to Yokohama, Kobe, Nagasaki, Shanghai, and Hong Kong; Peninsular and Oriental Steam Navigation Company's Steamship Line, Hong Kong to Singapore, Penang, Colombo, Aden, Port Said, Brindisi, and London, or Port Said, Marseilles, and London.

ROUTE 2. — £176 5s. ($881.25)

Railway, London to Liverpool or Southampton; choice of Transatlantic Steamship Lines, Liverpool or Southampton to Quebec, Montreal or New York, Boston, Halifax, or St. John, N.B.; thence by Canadian Pacific Railway to Vancouver, B.C.; thence to Yokohama, Shanghai, or Hong

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Kong by Canadian Pacific Royal Mail Steamship; China Navigation Co. or Eastern and Australian S.S. Co. to Sydney, and by Messageries Maritimes, Norddeutscher Lloyd, Orient Line, or P. & O., via Colombo and Suez Canal to London or *vice versa*.

ROUTE 3. — £143. ($715.00)

Railway, London to Liverpool or Southampton; choice of Transatlantic Steamship Lines, Liverpool or Southampton to Quebec, Montreal, St. John, N.B., Halifax, Boston, or New York; Canadian Pacific Railway direct route from Quebec, Montreal, St. John, N.B., or Halifax, or direct rail lines from Boston or New York to Montreal, thence Canadian Pacific Railway to Vancouver; Canadian-Australian Royal Mail Steamship Line, Vancouver to Honolulu, H.I., Suva, Fiji, Wellington, N.Z., and Sydney, Australia; Orient Line, or P. & O., Sydney to Melbourne, Adelaide, King George's Sound, Colombo, Aden, Port Said, Gibraltar and London, or Port Said, Marseilles or Brindisi and London.

A TINFOIL ADHESIVE FOR CONDENSERS

A very good way to secure tinfoil on condenser plates, and one which will not cause blistering, which is so disastrous to condensers, is as follows: Place the plates to be coated in a moderately warm oven and heat them for about 5 minutes. Then remove them and rub the surface with beeswax. Place the tinfoil over the wax and smooth down. It is advisable to place a lug of thin copper ribbon on the plate under the tinfoil before the tinfoil is put on. The corners should be painted with beeswax after the tinfoil has been placed on the glass. It is best to round the corners of the tinfoil sheet. Beeswax is far superior to shellac for this purpose.

HOW TO PREPARE FEATHERS

Plumes and fancy feathers are provided by the manufacturers with wire stems in order that they may be posed at any angle. They are sewed directly to the shape or to a foundation of buckram or rice net which is afterward sewed to the hat. When sewed directly to the hat the wire stem must be concealed or covered in some way. It is usually covered by an ornament either made in the workroom or manufactured as an ornament for the purpose. Or the stems are wound with silk or velvet ribbon. Small foundations of rice net cut any shape required, round, square or triangular, are bound with shirring wire and used for this purpose. After the stems of the feathers are sewed to them, the foundation is sewed to the shape.

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Making Tucks

Tucks are made by basting plaits in a fabric and stitching them. They are usually placed in parallel rows and are uniform in width. They may be varied in width, however. If they are placed in groups in which they gradually increase or diminish in width, they are said to be graduated.

To make tucks, therefore, it is necessary first to lay the material in a plait of uniform width, and then baste this plait into place. Finally sew the plait in the material. Remove the basting threads and press with a warm iron on the wrong side.

Tucks are sewn in by hand or by machine stitching. The running stitch is used with an occasional back stitch introduced to hold the sewing firmly.

To Launder Chiffons

These sheer, delicate fabrics may be cleansed by sousing them in alcohol to which has been added a little pure soap solution. They should be rinsed in clear alcohol and spread flat, without wringing, on a linen or other absorbent cloth until dry. Chiffon should dry without wrinkling, but, if pressing is necessary, this may be done on the wrong side with a slightly heated iron. Chiffon can also be cleansed in a suds made of rain water and castile soap, rinsed, and put through the wringer between folded towels.

To Launder Fine Lingerie

Delicate lingerie waists, the fine dresses of infants, and all thin, sheer fabrics should be washed by themselves in warm suds made of mild soap and rain water, or a naturally very soft water. The garments should be swished up and down and gently kneaded until cleansed. If they are so soiled as to need rubbing, they may be laid between towels and the towels rubbed with the hands, or the soiled parts may be laid over a white cloth and gently rubbed on this foundation with the fingers and in the direction of the warp threads, lest the weave be "pulled." Should boiling be necessary, the fine garments should be enclosed in a linen bag or clean pillow-slip, put on in cold water, and removed when this comes to a boil. The only allowable deterrent, besides a mild soap, for either washing or boiling fine things, is a little borax. Rinsing should be very thoroughly done, especially in the case of infants' clothing, lest a trace of alkali be left to irritate the delicate skin. Bluing is preferably omitted, or sparingly used. Fine things are apt to be injured if hung on the line, and are best dried on a sheet stretched on the ground.

Lavender scented water is sometimes used for the last rinsing of fine nightgowns, infants' wear, thin dresses, etc.

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5. Draw up check and receipt forms for your class as an organization; for yourself as a business man; for your teacher; for your father.

6. Draw up a financial statement for a club of which you are a member.

7. Draw up an annual or a semi-annual report for a club of which you are a member.

8. Arrange a program to be given by your class. Names of musical and literary authors must be given as well as those of performers. Variation in styles of type used must make clear which is which.

9. Write the minutes of your last recitation in English; of your last club meeting; of your last assembly; of your last family dinner, etc.

10. Draw up a statement, to be accompanied with a chart, of the attendance of your class during the past week or month.

11. Follow the exercise in number 10 with a report on absence, — its cause, its remedy, and its effects.

12. Chart the various kinds of directive explanation of which you know. Define and characterize each briefly, and differentiate certain types from certain others.

13. Convert your class into an organization. Appoint officers and committees. Have certain committees report on certain recitations, other committees on other recitations. Appoint a committee to blanket these reports, *i.e.*, combine them into one big report, ready to be submitted to the president.

14. Deduce a brief concise statement from the report worked out under number 13, giving statistics of failure, of success, of variation in standing in the different recitations.

15. Imagine that a general school fair is to be held for which everything is prepared by the pupils themselves:

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(*a*) Devise a program for the entertainment.
(*b*) Write recipes for goodies sold.
(*c*) Write patterns for costumes worn.
(*d*) Explain how certain experiments or operations are performed for exhibition purpose.
(*e*) Draw up menus for refreshments.
(*f*) Make a report of the affair.
(*g*) Make out a statement of the returns.

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APPENDIX

CAPITALIZATION AND PUNCTUATION

There are two distinct schools of punctuation. The one believes that the old hard-and-fast rules for punctuation formulated about 1870 should be closely followed; this is *closed punctuation*. The other believes that punctuation should be used only when it is absolutely necessary for clarifying the thought in the sentence; this is *open punctuation*. To illustrate, one of the most common of comma rules says, "Words out of their natural order should be set off by the comma"; thus, in "Finally she was ready to go," the closed punctuation would insist upon placing a comma after "Finally." Open punctuation would not place a comma there. The tendency at present is to use the open punctuation. The best live and usable authority on the subject is the good newspaper or magazine. The punctuation rules of the printshop are the best ones for guidance in your writing.

Punctuation is to be felt and heard quite as much as it is to be seen. It is better to under-punctuate than to over-punctuate. Read aloud to your classmates a passage with no punctuation, and you will leave them breathless and bewildered. Read them a passage that is over-punctuated, and you will leave them nervous and confused. Read them a passage that is properly punctuated, and you will probably interest and entertain them. The modern tendency, especially in business expression, is to minimize punctuation. Short, terse expression, such as is required for business purposes, should not be retarded too

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PICKING COTTON ON ONE OF THE LARGE PLANTATIONS, NEAR MILNER, GEORGIA

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much by punctuation. Short sentences, and these placed in single paragraphs, are clearer than long sentences containing many clauses and phrases run together. Reduce the need for punctuation to a minimum by short, clear statement. Read over your own written work aloud to yourself, and the sound of the material you have written will probably prompt you to punctuate properly. The following briefly stated rules may be used as a safe guide in cases of doubt.

Rules for the Use of Capitals

Capitalize —

1. The first word of every sentence or advertising phrase.
2. The first word of every line of poetry or advertising jingle.
3. Proper nouns and proper adjectives formed from them (except *titanic*, *oriental*, and a few others for which the dictionary must be used as guide), and coined words that require accenting.
4. Abbreviations of proper nouns and adjectives. Some abbreviations may be written with either capitals or small letters, — *p.m.*, *a.m.*, — though small letters are preferable.
5. *O* and *I*, except in those cases where used in reference to themselves, as, "That *i* is not dotted," "That *o* should be a capital."
6. Such exclamatory words, as a rule, as *Ugh! Ah! Aye! Grrr!*
7. Titles, courteous addresses, and degrees used in connection with proper names: Hon. Theodore Roosevelt, Miss Jane Addams, Joseph Choate, LL.D.
8. The first word of every direct quotation, except when the quotation is begun in the middle of a sentence or line of poetry.
9. The first word and every important word in titles of any sort and in trade phrases.
10. All words used in reference to the Deity. The rule varies in regard to pronouns referring to the Deity: personal

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pronouns are usually capitalized; relative pronouns, usually not.

11. Words that are associated with proper nouns, thus, Manchester College, Chestnut Street, Forty Second Street, Campbell's Soups, O'Sullivan's Rubber Heels.
12. Words that are personified or apostrophized, except where the figure is extended or allegorical, and even in allegory when the name of a characteristic is used as a family name.
13. Words that require special emphasis or accent. Other devices may be used for these, however, such as italics, small capitals, etc.

General Rules for Capitalization

Capitalize consistently.

If one word in a list of topics is capitalized, all should be.

If a hyphenated word is used in a title, capitalize only the important members of it: "The Major-General's Command."

Trade names and phrases should be capitalized at least until they have become standardized through familiarity.

The names of commodities in an advertisement are sometimes capitalized in varying sizes of capitals according to their importance in the business advertised.

The Period

[.]

Use the *period* —

1. At the close of declarative and of most imperative sentences.
2. At the close of abbreviations. Learn to regard the period as a part of an abbreviation.
3. Consecutively with three or four others to indicate an omission of words, phrases, or whole passages.
4. After each word, phrase, or sentence in a list of topics or rules. This is not a required use of the period; it may or may not be so used, but it should be either used or omitted consistently throughout.

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5. After paragraph or section topics, as in this book, usually followed by the dash. This use is also variable, sometimes the dash only being used or the comma and the dash.

The Interrogation Point

[?]

Use the *interrogation point* —

1. At the close of a direct question, but *not* at the close of an indirect one: "'Where were you?' he asked." "He asked me where I was."
2. To indicate doubt as to meaning or interpretation in a passage of writing. In such cases it is usually enclosed in parenthesis.
3. To create curiosity, as an advertising device, or to stimulate interest, as in continued stories.
4. To question matter that is vague or misunderstood in proof.

The Exclamation Point

[!]

Use the *exclamation point* —

1. At the close of any expression (be it word or phrase or sentence) of strong feeling, such as terror, grief, surprise, etc.
2. To indicate ridicule, doubt, humor, or reproof: "This bill has been standing for three years!" "You say you have been imposed upon!"
3. As an advertising or sales device in placards or as a "shocker" in headlines.

The Dash

[—]

Use the *dash* —

1. After the salutation in a letter, with or without comma or colon. (See page 133.)
2. Before examples, explanations, continuations, lists, etc., with or without comma or colon: "He bought the follow-

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ing articles — chairs, tables, desks, books, and bureaus." "Eventually — why not now?"

3. To denote sudden change or interruption of thought: "To buy — to sell — and then perchance — to pay! Publicity makes heroes of us all."
4. Before each one of a series of statements or rules or instead of numbers.
5. After each one of a series of statements or rules, instead of a period or other mark of punctuation. See headings in this section.
6. As a device for separating a running list of commodities or other things instead of "and"; as, —

We sell
Coal — Wood — Ice

The Comma

[,]

Use the *comma* —

1. To separate words, phrases, or clauses in a series, where the dash is not used for this purpose. In case the last two of a series are connected by the conjunction the best usage requires the comma before the conjunction.
2. Or, conversely, to indicate omissions of words in the formal parts of a letter (see page 127), and in sentences. The omitted word is usually a conjunction or a preposition, or sometimes a verb.
3. To facilitate the reading of long numbers: 8,521,118.
4. To separate a direct quotation from other parts of a sentence. The colon may also be used for this purpose.
5. To mark off the nominative absolute, words of direct address, and other independent parts of a sentence.
6. To set off words, phrases, and clauses that anticipate the natural order. This is an especially important matter where the phrase or clause is long and involved.
7. To separate words, phrases, and clauses that are continuing, explanatory, or parenthetical. The dash or the comma and the dash may be used for explanatory or parenthetical matter of some length.

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8. To separate coördinate phrases and clauses in a sentence when they are extremely long or when one is contradictory to the other. *But* and *rather* are frequently preceded by the comma in such constructions.
9. To separate a dependent from an independent clause, when one or the other is extremely long, especially in the case of noun clauses.
10. To separate a long, complex subject from its predicate, where the simple subject is far removed from the simple predicate.

NOTE. — The following passage illustrates nearly all of the above comma rules. They should be identified in it. It will be helpful, also, to write the passage out in rule form in as many paragraphs as there are sentences.

The supreme prayer of my heart, kind friend, is not to be learned or "good," but to be radiant. I desire to radiate health, cheerfulness, sincerity, calm courage, and good-will. I wish to be simple, honest, natural, frank, clean in mind and clean in body, — ready to say, "I do not know," if so it be, to meet all men on an absolute equality, — to face any obstacle and meet every difficulty unafraid and unabashed. I wish others to live their lives, too, up to their highest, fullest, and best. To that end I pray that I may never meddle, dictate, give advice that is not wanted, nor assist when my services are not needed. If I can help people, I'll do it by giving them a chance to help themselves; and if I can uplift or inspire, let it be by example, inference, and suggestion, rather than by imagination and dictation. That is to say, I desire to be Radiant, — TO RADIATE LIFE.

— By ELBERT HUBBARD; reprinted from the August, 1915, issue of *The Fra* magazine by permission of the publisher.

THE SEMICOLON

[;]

Use the *semicolon* —

1. For longer and more emphatic pauses than the comma can indicate.
2. To relieve the confusion that would be caused by the use of too many commas, — the "comma sentence."
3. To separate a series of clauses that require commas within themselves or that are not related closely enough to justify the comma. If, however, there is a number of such clauses, the last two are separated by the comma only, or by the comma and dash in case the last one is explanatory of anything that goes before.

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4. To precede such abbreviations, words, or phrases as, *i.e.*, *e.g.*, *thus*, *for instance*, *nevertheless*, *say*, *first*, *second*, *third*, etc. The comma, which should always be used after these expressions, may be used both before and after them, however.

NOTE. — The period represents the longest, most emphatic pause in the separation of ideas; the semicolon the next longest, and the comma the shortest. Their relative equation may be stated thus —

$$, + ; = .$$
$$\tfrac{1}{4} + \tfrac{2}{4} = \tfrac{4}{4}$$

The following passage illustrates all the above uses of the semicolon:

Advertising sells a certain thing to a certain person. And it does much more, namely, it makes a more or less permanent customer out of that person; it promises him that he can come round and get the same thing again; it guarantees a degree of quality that he could not be sure of finding in some nameless brand; it spurs the man who makes the thing, and all the people who work for him, to do their level best to hold up or improve the standard; it educates whole communities, whole nations, the whole world to new needs and new pleasures, and it always works in the large just as it works for the individual.

— From *Obiter Dicta*.

THE COLON

[:]

Use the *colon* —

1. After the salutation of a letter with or without the dash. (See page 133.)
2. In place of such words as *namely*, *following*, *that is*, *for example*, to introduce a quotation, an illustration, an explanation, or a set of rules, *especially* when separated by 1st, 2d, 3d, etc. The comma, the comma and the dash, or the colon and the dash, may be used in this connection.
3. To mark a division, rather than a pause, in thought, particularly when the part that follows is an expansion or explanation of what has gone before; as,

   Advertising is business electricity: it sets in motion forceful and irresistible currents that circulate money and commodities like so many atoms in matter.

4. After certain abbreviations instead of the period, especially in letters and letter heads; thus, "In re:" "To Crawford Company, Dr:"

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Quotation Marks

[" "]

Use the *quotation marks* —

1. To mark off direct quotations, in recording conversations and in quoting from the writings of another. The latter is sometimes marked off, however, by means of italics or other type devices. It is becoming more and more common to indicate quotations, other than conversational, by means of capitalizing the first word only; thus, "Benjamin Franklin said, My son, deal with men who advertise."
2. To designate certain words or phrases as quoted or derived; thus, "Advertising, or 'business electricity,' he calls it, is still quite as much in its infancy as real electricity."
3. To stress certain words or phrases, especially when other devices of accent, such as italics, have been used extensively, and when variety is essential.
4. To designate titles, though capitals and italics may be used for the same purpose.
5. To call attention to certain words and letters when special attention to them as words and letters is required; as, "If 'tough' is pronounced 'tuff,' why is 'bough' not pronounced 'buff'?"
6. To indicate quotation within quotation. Single and double quotation marks are used alternately in such cases, but care must be taken to have them in corresponding pairs when so used; thus, " ' " " ' "

   The algebraic symbols {[( )]} represent this relation. "Father said 'Robert Bonner's famous saying, "My success is owing to liberality in advertising," applies to most successful business men.'" The quoted equation stands as follows, {Father said [Robert Bonner's famous saying (My success is owing to liberality in advertising) applies to most successful business men.]} This is used by way of illustration merely. It is inadvisable of course to quote within quotation, as it may interfere with perfect clearness. The type devices above mentioned should be resorted to in complicated cases of quotation.

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7. To make an advertising slogan or name stand out: "Eventually, — why not now?" "Mum," "Nobby Tread."
8. As a sort of apology for the use of slang, to indicate that a better, more literary equivalent is in reserve; as, That advertisement has the "punch" in it.

The Hyphen

[-]

Use the *hyphen* —

1. To separate the parts of compound words; as, *son-in-law.* The dictionary must be consulted in cases of doubt.
2. To denote the continuation of a word from one line to another. The hyphen break must always occur between syllables. Words of one syllable cannot be broken and cannot therefore be hyphenated.
3. To separate the vowels in a word when they occur together but in separate syllables; as, *co-operation.* The *diaeresis* (¨) may be placed over the second vowel in all such words, and thus render the hyphen unnecessary; as, *coöperation.*
4. To join a number of words when, as a phrase or a clause, they are used to modify another word; as, a matter-of-fact man, a never-to-be-forgotten experience.

Note. — Use the hyphen as sparingly as you possibly can. Words outgrow hyphenation and the tendency among those who constitute the best authority is to hasten the disuse of this mark. Consult the dictionary for its very puzzling and irregular use. Errors of omission in its use are far less culpable than those of its overuse. This caution does not hold, however, in regard to coined advertising words, such as, Kaiser-Barathea, Ætna-ize, Beech-nut, Coca-Cola, Sani-Flush, Kiddie-Koop. In such cases the hyphen has a use further than that of mere connection: it serves to emphasize the combination and the strikingness of the compound word. But the tendency here is likewise to discontinue the use of the hyphen once the advertising word becomes established in the popular mind.

The Apostrophe

[']

Use the *apostrophe* —

1. To denote possessive case; as, *John's book, the boys' coats.*
2. To denote the omission of letters or syllables; as, *'neath, e'er, it's, it'll, don't,* etc.

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3. To denote the plural of letters, figures, and signs of many kinds; as, *s*'s, 3's, ¶'s.
4. To denote the omission of letters in an abbreviation instead of the period at the end; as, *b'ld'g*, *m'f'g*, etc.

PARENTHESES

( )

Use *parentheses* —

1. To separate from a body of writing something that is explanatory, but that is independent of and unnecessary to it. It is extra or complementary content. Dashes may be used as a rule instead of parentheses wherever they occur, as "The statistical advertisement (the advertisement that makes a big claim by means of figures and tables) is frequently untrustworthy."

BRACKETS

[ ]

Use *brackets* —

1. For the same general purpose as parentheses, except that the material contained in them is more remotely connected with the content than that within parentheses. Birth and death dates are properly contained in brackets. Dashes may not be used instead of brackets.

NOTE. — Both parentheses and brackets should be used sparingly. They are thought deterrents, and consequently detract from clearness. In purely technical matter there is little or no distinction to be made between parentheses and brackets. Either is used properly for enclosing figures, file numbers, dates, etc. In the business letter and document there is no preference between the two. The parentheses are perhaps more commonly used for enclosing the statement of an amount of money by means of figures, and the brackets for addenda at the ends of such documents, but custom rather than reason makes this so.

Parentheses and brackets are not really marks of punctuation at all; hence they must not be used as equivalents for punctuation. If a parenthetical phrase closes a sentence the period or other mark required to indicate the close, belongs *without* the parentheses; thus,

> Such a man was James Brown and such the time in which he lived [1810–1880].
> Please call tomorrow (Saturday).

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PROBLEMS

Punctuate the following quotations correctly. Arrive at your conclusions by first reading the quotations aloud to your classmates. Do not use any marks that you cannot justify by sound as well as by sight:

1. what is an intelligent man a man who enters with ease and completeness into the spirit of things and intentions of persons and who arrives at an end by the shortest route lucidity and suppleness of thought critical delicacy and inventive resource these are his attributes — *Amiel*

2. sound sound the clarion fill the fife to all the sensual world proclaim one crowded hour of glorious life is worth an age without a name — *Sir Walter Scott*

3. to be good is noble but to teach others how to be good is nobler and less trouble — *Mark Twain*

4. gather a shell from the strown beach and listen at its lips they sigh the same desire and mystery the echo of the whole seas speech and all mankind is thus at heart not anything but what thou art and earth sea man are all in each — *Rossetti*

5. we live in deeds not years in thoughts not breaths in feelings not in figures on a dial we should count time by heart throbs he most lives who thinks most feels the noblest acts the best — *P. J. Bailey*

6. virtue is in a manner contagious more especially the bright virtue known as patriotism or love of country — *Dickens*

7. whoever will be free must make himself free freedom is no fairys gift to fall into a mans lap what is freedom to have the will to be responsible for ones self — *Stirner*

8. dost thou love life then do not squander time for that is the stuff life is made of — *Benjamin Franklin*

9. we sleep but the loom of life never stops and the pattern which was weaving when the sun went down is weaving when it comes up to-morrow — *Henry Ward Beecher*

10. no man is worth light heat and floor space in business unless he is physically sound — *Katherine Blackford*

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11. weep not that the world changes did it keep a stable changeless state it were cause indeed to weep — *Bryant*

12. the lawyer who uses his knowledge to stir up strife among the industrious and block the path of progress that he himself may thrive is unworthy of the respect of honest men — *William H. Seward*

13. you want to be true and you are trying to be learn these two things never to be discouraged because good things get on slowly here and never fail daily to do that good which lies next your hand do not be in a hurry but be diligent enter into that sublime patience of the lord — *George Macdonald*

14. when you get into a tight place and everything goes against you till it seems you could not hold on a minute longer never give up then for thats just the place and the time that the tidell turn — *Harriet Beecher Stowe*

15. man attains in the measure that he aspires his longing to be is the gauge of what he can be to fix the mind is to foreordain the achievement — *James Allen*

16. let us work on work through all barrenness nor count the cost no toil is lost work prophesieth triumph on aye on — *W. J. Linton*

17. love your neighbor as yourself but dont take down your fence — *Benjamin Franklin*

18. habit is habit and not to be flung out of the window by any man but coaxed down stairs a step at a time — *Mark Twain*

19. expediency is mans wisdom doing right is gods — *George Meredith*

20. to every man there come noble thoughts that pass across his heart like great white birds these things must be habitual with us we must learn to live in a beauty and earnestness that shall have become part of ourselves — *Maeterlinck*

21. no man or woman of the humblest sort can readily be strong gentle pure and good without the worlds being better for it without somebodys being helped and comforted by the very existence of that goodness — *Phillips Brooks*

22. the need is that we should learn to care for the great simple realities and live in them for love and work and little children for

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the hunger to gain wisdom and appreciate beauty for the desire to be of use to others and add our mite to the welfare of the whole — *Edward Howard Griggs*

23. two things fill me with awe the starry heavens above and the moral sense within — *Kant*

24. they are slaves who fear to speak for the fallen and the weak they are slaves who will not choose hatred scoffing and abuse rather than in silence shrink from the truth they needs must think they are slaves who dare not be in the right with two or three — *James Russell Lowell*

25. in a world without vice nothing would be known as a virtue without poverty and suffering there could be no benevolence nor sympathy wisdom is known by contrasting it with folly by shadow only we perceive that all visible objects are not flat yet philanthropos would abolish evil — *Ambrose Bierce*

26. half the joy of life is in little things taken on the run let us run if we must even the sands do that but let us keep our hearts young and our eyes open that nothing worth our while shall escape us and everything is worth its while if we only grasp it and its significance — *Victor Cherbuliez*

27. a winged word hath struck ineradicably in a million hearts and envenomed every hour throughout their hard pulsation on a winged word hath hung the destiny of nations on a winged word hath human wisdom been willing to cast the immortal soul and to leave it dependent for all its future happiness — *Walter Savage Landor*

28. it is the mark of great minds to say many things in a few words — *La Rochefoucauld*

29. truly there is a tide in the affairs of men but there is no gulf stream setting forever in one direction — *Lowell*

30. god always gives us strength to bear the troubles of each day but he never calculated on our piling the troubles past and those to come on top of those of today — *Hubbard*

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STUDIES IN WORDS

The following five hundred words are fairly representative of the average high school pupil's vocabulary. They constitute the life-blood of daily working English. Many of them are likewise the most troublesome tools of expression, inasmuch as they have been taken from various papers on which pupils misspelled them. They are arranged here in lesson groups of twenty-five words each. They are also arranged in order of length, from monosyllabic to polysyllabic words. You will do well, perhaps, to regard each word as a parcel of verbal property against which there are three heavy mortgages: the mortgage of spelling, the mortgage of meaning, and the mortgage of pronunciation. Unless you are able to pay off these three mortgages in full, you have no right to a free use of the property. Be constantly acquiring new parcels, — properties in cooking, sewing, industry, selling, etc. Compose your own spelling book of assorted words of the greatest use to yourself.

1	2	3	4
much	were	coarse	view
choose	throw	clothes	course
sure	none	tired	tear
too	hoarse	meant	does
seems	though	there	laid
stopped	where's	quite	just
won't	school	guess	here
chose	height	prove	says
its	wear	shoes	could
don't	wrote	stirred	hear
two	shipped	grieve	know
once	which	filled	would
straight	they	cease	write
it's	whole	tried	weak
lose	ache	close	some
reign	twelfth	crowd	now
half	through	they're	blue
doubt	ninth	their	been

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heard	said	niece	done
can't	friend	filed	break
new	ouch	siege	buy
loose	piece	yours	week
hour	eighth	whose	cough
till	off	hers	four
used	built	seize	raise

5	6	7	8
read	since	color	doctor
those	lives	sugar	believe
caught	weight	enough	planning
lead	weird	making	weather
chief	wield	column	having
laugh	dear	always	referred
strength	drop	woman	describe
led	breathe	writing	whether
threw	toward	volume	custom
yield	every	coming	proceed
join	business	early	foreign
tries	many	again	really
you've	answer	solemn	safely
breadth	forty	almost	precede
asks	aren't	often	costume
false	truly	easy	ninety
speech	very	instead	accept
sense	haven't	already	descent
rough	busy	tonight	exceed
stretch	among	country	nineteen
faults	trouble	all right	recede
freight	doesn't	any	decent
guard	ready	today	succeed
clause	collar	minute	concede
thread	grammar	receive	foretell

9	10	11
whisper	disguised	occurred
safety	awkward	leisure
until	sentence	although

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nervous
million
pretty
thorough
judgment
latter
naval
tunnel
later
possess
prepare
quiet
schedule
brilliant
hoping
misspell
except
angle
circle
dining
angel
scholar

vowel
offered
traveled
journey
cupfuls
precious
pleasant
destroy
divide
villain
certain
captain
Tuesday
Wednesday
suffered
carriage
perhaps
science
village
mischief
wholesale
neither

divine
across
surprise
double
fourteen
pursue
really
apiece
jealous
persuade
famous
conscious
useful
mortgage
conquer
knowledge
surely
approach
level
either
daily
novel

12

harass
using
autos
meanness
perspire
forehead
surround
garbage
balance
author
conscience
disease
explained
Arthur

13

rescuing
eraser
prophecy
petition
cordially
prophesy
partition
probably
omitted
tragedy
beginning
preferring
developed
studying

14

recommend
committee
prisoner
tenement
accustomed
comedy
separate
enemy
providing
definite
privilege
similar
principle
occasion

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failure
despised
escape
entrance
mighty
scissors
regulate
delicious
fascinate
elegant
publicly

hurrying
successful
curious
suspicious
disappoint
finally
character
restaurant
violence
successor
disappear

decision
familiar
principal
audience
parallel
formerly
fortieth
ninetieth
omission
beautiful
formally

15

athletics
possibly
library
immensely
imitate
sincerely
syllable
governor
tomorrow
acquainted
pianos
possessive
interest
discipline
favorite
embarrass
professor
argument
handkerchief
mischievous
counterfeit
changeable
commercial
lovable
peaceable

16

extremely
criticize
opinion
financier
arrangement
typewritten
bookkeeper
terrified
courteous
condition
expensive
adjective
quantity
announcement
applicant
boundary
assistance
catalogue
carrying
carelessly
capitol
distinguish
generous
capital
visible

17

conceited
delegate
descendant
exercise
excellent
history
dependent
theater
suddenness
sociable
industry
laughable
opposite
permanent
sensible
resistance
preference
prevalence
quotation
accuracy
apologize
disappointment
gymnasium
competition
convenient

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18	19	20
stationary	correspondence	noticeable
excusable	usually	conscientious
eligible	recitation	accompaniment
preferable	naturally	particularly
variety	practically	complimentary
identity	differently	immediately
gradually	accommodate	accidentally
preparation	accumulate	disagreeable
ventilation	generally	miscellaneous
respectfully	especially	association
efficiency	secretary	curiosity
divisible	cemetery	irresistible
stationery	military	pronunciation
acceptable	repetition	opportunity
responsible	benefited	generosity
favorable	February	auditorium
analyzing	necessary	laboratory
appreciate	dictionary	affectionately
comparison	acknowledgment	individual
dissimilar	apostrophe	enthusiastic
superstitious	punctuation	satisfactory
absolutely	manageable	indestructible
dissatisfy	infinitive	perpendicular
communicate	peculiarly	intolerable
ridiculous	desirable	superintendent

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A FEW LITTLE LISTS OF TROUBLE

Add to them from your own special spelling troubles wherever possible.

1. Three words spelled with *ceed* —

exceed proceed succeed

2. Five words spelled with *cede* —

accede
concede
precede
recede
secede

3. A few words that you misspell probably because you add syllables to them when you pronounce them —

athletics
cruelty
desirous
Elizabethan
familiarly
finally
library
possibly
probably
similar
toward
tremendous

4. A few words that you will spell correctly if you pronounce them exactly —

advice
advise
arctic
emigrant
formally
formerly
immigrant
perform
perhaps
prefer

5. Perhaps you are subject to *E* and *I* trouble —

benEfited
cemetEry
dEscribe
dEspair
dEstroy
stationEry
(lEttEr papEr)
prEtty
repEtition
definIte
dIvide
dIvine
familIar
privIlege

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6. A few words that you misspell probably because you do not pronounce all the letters and syllables in them —

accidentally
actual
carrying
courteous
different
enthusiastically
February
generally
government
governor
illustrious
immediately
obstinate
interest
laboratory
originally
particularly
peculiarly
quiet
stubbornness
studying
temporary
Wednesday

7. Words ending in *sion* and *tion* are puzzling to some of you, chiefly because these two suffixes are pronounced alike —

ascension
condescension
confession
confusion
conversion
convulsion
derision
excursion
explosion
persuasion
accommodation
attention
collection
denunciation
inspiration
intention
interrogation
occupation
resurrection

8. It is both poss*ible* and prob*able* that the following words trouble you because of their endings —

acceptable
admirable
available
bankable
charitable
desirable
detestable
excitable
excusable
favorable
innumerable
insupportable
intolerable
justifiable
laudable
lovable
movable
palatable
pardonable
perishable
accessible
admissible
convertible
detestible
digestible
discernible
eligible
indelible
indestructible
inexpressible

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formidable
hospitable
imaginable
incurable
indefinable
indispensable
inevitable
inextricable
inflammable
practicable
presumable
profitable
salable
serviceable
suitable
transferable
unconquerable
infallible
intelligible
invisible
irresistible
legible
ostensible
perceptible
plausible
responsible
terrible

9. It may be, too, that you have difficulty with words ending in *al*, *el*, and *le* —

brutal
central
coral
fatal
feudal
interval
jovial
legal
mental
moral
mortal
naval
neutral
pedal
penal
petal
recital
ritual
rival
rural
sandal
scandal
total
trivial
universal
vital
vertical
apparel
cancel
expel
flannel
grovel
jewel
model
novel
parcel
quarrel
ravel
rebel
repel
shovel
tunnel
assemble
bubble
bungle
dimple
drizzle
double
fickle
jingle
rifle
ruffle
scuffle
simple
single
sizzle
thimble
tremble
trifle
triple
trouble

10. The *or*, *er*, *ar* endings are sometimes confusing —

abhor
contractor
creator
adviser
believer
debater
calendar
dollar
familiar

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demeanor
dishonor
distributor (or *er*)
editor
elevator
equator
factor
governor
harbor
honor
humor
inventor
labor
odor
orator
predecessor
protector
reflector
suitor
survivor

defender
defer
developer
disaster
eager
fitter
infer
laborer
lecturer
poster
plotter
prefer
provider
reciter
refer
rubber
trotter

grammar
muscular
polar
popular
regular
scholar
similar
solar
tabular

11. The misspelling of words ending in *ty* and *ity* is caused in nine cases out of ten by inexact pronunciation —

anxiety
casualty
cruelty
dynasty
frailty
guaranty
loyalty
mighty
modesty
penalty
poverty
property
royalty

society
specialty
variety

ability
absurdity
audacity
authority
capacity
community
complexity
credulity
curiosity
equality

equity
humanity
impunity
laxity
majority
necessity
oddity
rapidity
reality
severity
stupidity
velocity
vitality

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12. *Ay* and *ey* are so frequently pronounced alike that misspelling results in such words as —

defray	abbey	monkey
delay	alley	tourney
dismay	chimney	turkey
display	donkey	
pray	galley	
relay	jockey	
repay	journey	
yesterday	money	

13. And the same thing is true of words ending in *ary* and *ery* —

auxiliary	brewery
contrary	bribery
dictionary	cemetery
hereditary	distillery
monumentary	finery
necessary	flattery
obituary	mockery
stationary	monastery
subsidiary	stationery
summary	thievery

14. For the very same reason words ending in *ance* and *ence* are frequently misspelled —

abundance	abhorrence	innocence
accordance	adherence	insistence
acquaintance	cadence	insolvence
admittance	circumference	magnificence
annoyance	coherence	obedience
arrogance	competence	opulence
circumstance	concurrence	precedence
contrivance	conference	preference
distance	confidence	presence
elegance	credence	prevalence
finance	deference	prudence
importance	difference	reference

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maintenance
observance
perseverance
pittance
predominance
reliance
remembrance
repentance
resistance
resonance
significance
sustenance

diffidence
eminence
excellence
impertinence
independence
indolence
inference
influence

reminiscence
residence
reticence
reverence
sentence
subsistence
violence

15. Here are three little words ending in *ince* that may need attention —

convince
evince
province

16. These three suffixes — *ous*, *uous*, *ious* — are interesting just because they are so troublesome. Note the pronunciation carefully — *ous* is always pronounced *us; uous* is pronounced *oo-us* or *you-us; ious* is always pronounced *i-us*, *e-us*, or *shus;* it is most frequently *shus*.

ambiguous
arduous
assiduous
conspicuous
contemptuous
contiguous
incongruous
ingenuous
innocuous
perspicuous
presumptuous
promiscuous

blasphemous
circuitous
credulous
desirous
dexterous
disastrous
fabulous
famous
garrulous
generous
gratuitous
grievous

ambitious
anxious
conscientious
conscious
contagious
copious
curious
delirious
disputatious
dubious
efficacious
envious

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strenuous
superfluous
tempestuous
tortuous
tumultuous
vacuous

jealous
ludicrous
luminous
marvelous
miraculous
mischievous
momentous
monotonous
monstrous
poisonous
preposterous
ravenous
ridiculous
rigorous
scrupulous
scurrilous
solicitous
stupendous
tremulous
treacherous
venomous
vigorous
villainous (or villanous)
zealous

fastidious
ferocious
fictitious
glorious
gracious
illustrious
infectious
ingenious
injurious
luxurious
malicious
mysterious
obnoxious
obvious
odious
ostentatious
pernicious
precarious
religious
spacious
superstitious
suspicious
tenacious
vicious
vivacious

17. Here is a list of ten words that you probably misspell very often —

all right
athletics
benefited
coming
describe

disappear
disappoint
dissatisfied
odor
separate

18. When *ei* and *ie* are pronounced *ee*, *e* as a rule follows *c*, and *i* follows all other letters, the two principal exceptions being *seize* and *weird*. When these two trouble-

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some vowels are pronounced *a* or *i*, *e* usually comes first in the combination —

ceiling	believe	eight
conceit	chief	freight
deceit	grieve	neigh
deceitful	niece	neighbor
deceive	piece	sleigh
perceive	relieve	sleight
receipt	shield	weigh
receive	shriek	weight
	siege	
	thieve	
	wield	
	yield	

19. Here is a list of the ten "biggest" words in the world —

beauty
courage
habit
home
love
service
work
justice
liberty
education

20. Here is a little list of everyday words that will shame you if you are not careful —

ache	done	minute	tonight
again	don't	much	truly
always	early	often	trouble
among	easy	once	Tuesday
answer	enough	piece	two
any	every	raise	used
been	February	read	very
beginning	forty	said	wear

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believe
blue
break
built
business
busy
buy
can't
choose
coming
cough
could
country
dear
doctor
does
friend
grammar
guess
half
having
hoarse
hour
just
knew
know
laid
loose
lose
making
many
meant
says
seems
separate
since
shoes
some
straight
sugar
sure
tear
their
there
though
through
tired
too
week
Wednesday
where
whether
which
whole
women
won't
would
write
writing
wrote

21. Perhaps the prefixes *in* and *en* trouble you (see page 75) —

incase
inclasp
indorse
infold
ingraft
ingulf
inquire
insure
inthrall
intrust
inure
intrap
encage
enchant
enclose
encumber
endanger
endear
endow
endue
engorge
enjoin
entreat
entwine

22. The following words are frequently mispronounced, in most cases because of misplaced accent —

address
adult
alias
Danish
data
debut
demonstrate
detail
inchoate
inquiry
irrevocable
nomenclature
oral
patronage
positively
precedence
precedent

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diffuse	pumpkin
excess	recess
exquisite	typographical
finance	ultimatum
financier	vehement
illustrate	

23. And last, but perhaps most important of all, here are your twelve worst pronunciations —

i for *e*.....(*git* for *get; yit* for *yet*)
i for *u*.....(*jist* for *just; sich* for *such*)
i for *a*.....(*siz* for *says; kin* for *can*)
u for *a*.....(*wuz* for *was; mun* for *man*)
d for *t*.....(*liddle* for *little; dudy* for *duty*)
in for *ing*.....(*goin'* for *going*, etc.)
oo for *u* or *ew*.....(*dooty* for *duty; noo* for *new*)
r after *aw*.....(*drawer* for *draw; sawer* for *saw*)
oi for *ur*.....(*adjoin* for *adjourn; joinal* for *journal*)
omitted *r*.....(*butta* for *butter; betta* for *better*)
m for *him* or *them*.....(*got'm* for *got them; give'm* for *give him*)
o or *do* for *to*.....(*haddo* for *had to; got-o* for *got to*)

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A FEW LETTER FORMS THAT ARE *DIFFERENT*

(See page 156)

Some very unusual departures from accepted forms in letter writing are made today, especially in business correspondence. Business men as a rule approve of innovation, provided it economizes their time and does not interfere with accuracy and completeness. A girl of the author's acquaintance recently secured an excellent position through the following rather daring form of reply to a want advertisement:

> To save your time I omit the usual letter forms in answering your advertisement for a stenographer.
>
> Place ———
> Date ———
> Name ———
> Age ———
> Education ———
> Experience ———
> References ———
> Salary expected ———
> Ready to begin ———
> Address of advertiser ———

Each item here mentioned was followed by the information it indicated, in brief, concise statement.

A few other departures from accepted forms are given on the following pages. The purpose of the innovation in each case will be evident without explanation. There should be class discussion, however, as to the merits of the several forms:

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(1)

24 Diamond Street,
Philadelphia, Pa.,
October 31, 1916.

My dear Sirs:

Replying to your advertisement in the *Press* for a stenographer:

I am twenty years of age, a graduate of the Palmer College of Business, and at present employed by Rev. John M. Davis of the Broad Street Presbyterian Church. It is my desire to engage permanently in business rather than literary work.

You are at liberty to address Rev. John M. Davis, Broad Street Presbyterian Church, Phila., and Dr. Charles C. Webster, Principal of the Palmer College of Business, Twelfth and Chestnut Sts., Phila., as to my qualifications for the position you have to offer.

Very truly yours,
Mary Morrison.

The Smith-Rogers Company,
1892 Market Street,
Philadelphia, Pa.

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(2)

Re your ad in morning *Republican* for office assistant —

24 Olive St.,
St. Louis, Mo.,
Nov. 10, 1916.

Dear Sirs:

At present I am employed by the Turner-Taylor Co. in the capacity of typist only.

My intention is to secure a place, such as your advertisement seems to offer, in which I can render secretarial and general office service.

Qualifications: I am twenty-one years of age; I graduated from high school at seventeen; since graduation I have been employed by the above-named company, and I am now receiving fifteen dollars a week.

References: You may write to Mr. Thomas Durkey, manager of the invoice department of the Turner-Taylor Co., and to Principal James R. Wilcox, Central High School, St. Louis.

Very truly yours,
Stella Goodyear.

Messrs. Blanchard Brothers,
189 Market St.,
St. Louis,
Mo.

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(3)

1071 Amsterdam Ave.,
New York City,
Nov. 26, 1916.

H. W. McCandless & Co.,
406 West 31 St.,
New York City.

Dear Sirs:
In reply to this

BOY — Bright, with at least one year high school training, in office of growing manufacturing concern. H. W. McCandless & Co., 406 West 31st.

I call your attention to the following:

I am sixteen years of age.
I am a student in the High School of Commerce.
I passed all my first year work with a mark of 85%.
I am now in good standing in my second year work.

Please address
Principal John L. Tildsley,
High School of Commerce,
155 West 65 St., New York.
for recommendation.

Very truly yours,
Howard Evans.

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(4)

155 Hoover Street,
Los Angeles, California,
October 12, 1916.

ASSISTANT BOOKKEEPER. — Young man with bookkeeping experience, moderate salary with opportunities for advancement; state in detail age, experience, education, and salary expected. B 220 Examiner.

Gentlemen:

Replying to your advertisement in order of information desired, I state

1. *My age* — Twenty-two.

2. *My experience* — Two years as bookkeeper with the Maxwell Supply Company, 93 Adams Street, Los Angeles, and one year with Messrs. Gilroy and Smith, 123 West Third Street, Los Angeles. I am beginning my second year of service with the last-named company.

3. *My education* — I am a graduate of the Polytechnic High School and of the Lane Business Institute.

4. *My salary* — At present I am getting eighteen dollars a week. I am willing to start at the same salary with you, provided advancement is the certain reward of efficient service.

I shall be glad to have you address the managers of both the above-mentioned firms. They will recommend me to your entire satisfaction, I think. They are aware that eagerness for bigger opportunity is my only motive in desiring a change.

Sincerely yours,
John Inman.

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(5)

18 State Street,
Chicago, Ill.,
Dec. 10, 1916.

My dear Sirs:

The accompanying sheet will tell you who and what I am.

Your advertisement indicates, to me at least, exactly the kind of position I want.

I hope you will give my application favorable consideration.

Very truly yours,
Jos. H. Ide.

(The accompanying sheet)

Your Advertisement —

FILE CLERK.

Young man, between 18 and 22, who is experienced in office detail and particularly in filing methods; one who is active and quick and who wants a real opportunity where hard work will win him rapid advancement with large firm in this city; permanent position, good salary to start. Reply at once, giving experience, age, telephone number, and salary at which you are willing to begin. Address R 390 *Tribune.*

My Qualifications —

1. For the past two years I have had charge of the filing department of the Jaynes-Harriman Publishing Company.
2. I am twenty-one years of age.
3. My telephone number is 212 Wabash.
4. I am willing to start at $18 a week. I am now receiving $20 but I do not have the opportunity for advancement that your advertisement seems to offer.
5. I am a graduate of the Brand Filing School and of the Hyde Park High School.
6. As to my quickness, accuracy, and general ability, I refer you to the principals of the schools named under 5, and to J. R. Redfield, manager of the firm named under 1.

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A FEW COMMON ABBREVIATIONS

account.....acct., acc't or %
advertisement.....adv. or ad.
afternoon.....P.M. or p.m.
against (*versus*)...vs.
agent.....agt.
all right.....O.K.
amount.....amt.
and so forth.....etc.
answer.....ans.
appendix .....app.
arrive.....ar.
article.....art.
assorted.....asstd.
at.....@
attention .....att.
average.....av.
avoirdupois.....avoir.
bags.....bgs.
balance.....bal.
bales.....bls.
bank.....bk.
barrel.....bbl.
bill book.....b.b.
bill of lading.....b/l
bill of sale.....b/s
bills payable.....b. pay.
bills receivable....b. rec.
black.....blk.
bought.....bot.
brother.....bro.
building.....bldg. or b'ld'g
bushel.....bu.
by.....per
by way of.....via
capital.....cap.
carat.....car. or k.
cartage .....ctge.
cases .....cs. or c/s
cashier.....cash.
cash on delivery...c.o.d.
cash book.....c.b.
cents.....cts.
charged.....chg.
check.....ck.
collection, collector.....coll.
commission or committee.....com.
compare or consult.....cf.
company.....Co.
consignment.....con.
creditor, credit....cr.
custom house or court house.....c.h.
debtor, debit.... dr.
department.....dept. or dep't
deposit..... ....dep.
discount... ...disc. or dis.
ditto.....do.
dollars.....dolls.
dozen.....doz.
draft.....dft.
each.....ea.
electric.....elec.
errors and omissions excepted..e. & o. e.
esquire.....esq.
example.....ex.
exchange.....exch.

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expense.....exp.
first class.....A 1
five hundred.....D.
folio.....f. or fol.
foot or feet.....ft.
for example.....e. g.
forenoon.....A.M. or a.m.
freight.....frt.
freight, insurance, carriage.....f.i.c.
free on board.....f.o.b.
gallon.....gal.
gentlemen or sirs..Messrs.
gross.....gro.
handkerchief.....hdkf.
height.....ht.
hogshead.....hhd.
horse power.....h.p.
hour.....hr.
hundredweight....cwt.
imported or improved.....imp.
incorporated.....inc.
inches.....in.
in regard to.....in re
insurance.....ins.
interest.....int.
inventory.....invt.
invoice.....inv.
invoice book.....i.b.
journal.....jour.
junior.....Jr.
keg.....kg.
last month.....ult.
ledger folio.....l.f.
limited.....ltd.
manufacturer.....mfr.
manufacturing....mfg.
manuscript.....MS.
memorandum.....mem. or memo
merchandise.....mdse.
mister.....Mr.
mistress.....Mrs.
money order.....m.o.
month.....mo.
mortgage.....mtg.
namely.....viz.
national.....nat. or nat'l
next month.....prox.
number.....no.
ounce.....oz.
package.....pkg.
pages.....pp.
paid.....pd.
pair.....pr.
payment.....payt. or pay't
peck.....pk.
piece.....pc.
per cent.....%
pint.....pt.
post-office.....P.O.
postscript.....P.S.
pound.....lb.
premium.....prem.
president.....pres.
railroad.....R.R.
railway.....Ry.
received.....recd. or rec'd
regarding.....re
sales book.....s.b.
secretary.....sec. or sec'y
see backward or forward.....*vide infra* or *supra*
senior.....Sr.

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shipment	shipt.
steamer	str.
stenographer	sten.
superfine	super.
superintendent	supt. or sup't
sundries	sunds.
take notice	N.B.
that is	i. e.
this month	inst.
ton	T.
treasurer	treas.
trial balance	t. b.
United States Mail	U.S.M.
vice president	v. pres.
volume	vol.
way bill	w/b
week	wk.
weight	wt.
yard	yd.
year	yr.

Arabic and Roman Numerals

Arabic	Roman	Arabic	Roman
1	I	17	XVII
2	II	18	XVIII
3	III	19	XIX
4	IV	20	XX
5	V	30	XXX
6	VI	40	XL
7	VII	50	L
8	VIII	60	LX
9	IX	70	LXX
10	X	80	LXXX
11	XI	90	XC
12	XII	100	C
13	XIII	500	D
14	XIV	900	CM
15	XV	1000	M
16	XVI	1900	MCM

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PROOF MARKS

≡ .....Print in capitals (caps.)
——— .....Change Roman to Italic
≡ .....Print in small capitals. (*s. caps.*, *sm. c.*)
l.c. .....Lower case; *i.e.*, small letters
w.f. .....Wrong font — change letters to proper size or font
δ.....*Dele* — take out
⁀ .....Join together
v̇.....Insert superior marks, such as apostrophe
ˌ.....Insert inferior marks, such as comma
⌊ .....Lower word, letter, or character
⌈ .....Elevate word, letter, or character
‖ .....The direction of the angles indicates the position in which the word, letter, or character is to be placed
⌋ .....Bring word or words further to the right
⌊ .....Bring word or words further to the left
[.....Bring word or words to the beginning of the line
□ .....Indent
9 .....Reverse letter
|.....Straighten margin
⌔ .....Less space between letters
.....More space between words
✓.....Less space between words
lead .....More space between lines
δ *lead*.....Less space between lines
×*or*+.....Imperfect type
⌣ *or* ⊥.....Depress space or lead
═ ..... Straighten type in words
≡ *or* /// *or* \\\ Straighten crooked lines
¶ .....New paragraph
No ¶ .....Continue in same paragraph
See copy .....New matter to be inserted
Qu., *Qy.*, ?.....Query
Ital.....Italicize
Stet.....Restore matter crossed out
Tr.....Transpose.
⌣⌢ *or* ⌐⌊ ..Reverse words or letters

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READING LISTS

There can be no such thing as a best list of books, or a list of best books, except in so far as the individual is concerned. No list can ever win universal acceptance. Every reader has his favorites, and any list that omits any of these choice books is quite naturally looked upon by him as incomplete and imperfect. The first list below is suggested as an excellent course of collateral reading to accompany this book. The second list is the famous one issued by Dr. Eliot, President-Emeritus of Harvard University; it is known as "The Five Foot Book Shelf" or "The Harvard Classics." The author of this volume has taken the liberty of adding an extra foot or two. The third list is the one known as "The World's Literary Bibles"; the fourth, "Typical Masterpieces of the World's Literature"; the fifth is "Thirty Books of Great Fiction" issued by the Home Education Division of the Bureau of Education at Washington; and the sixth is a list of stories that deal partly, in many cases wholly, with business and industry and the work of the home.

I. To Be Used in Connection with This Book —

Allen, F. J., Business Employment. Ginn.
Allen, N. B., Industrial Studies — United States. Ginn.
Anderson, F. I., Farmer of Tomorrow. Macmillan.
Bailey, L. H., Country Life Movement. Macmillan.
Baker, R. S., Boy's Book of Inventions. Doubleday.
Baker, R. S., Boy's Second Book of Inventions. Doubleday.
Bloomfield, Meyer, Readings in Vocational Guidance. Ginn.
Buhlig, Rose, Business English. Heath.
Burkett, C. W., Agriculture for Beginners. Ginn.
Burroughs, John, Sharp Eyes and other Essays. Houghton Mifflin Co.
Chase and Chow, Stories of Industry, 2 vols. Educational Pub. Co.
Collins, J. H., Human Nature in Selling Goods. Altemus.
Davis, Jesse B., Vocational and Moral Guidance. Ginn.
Dunn, A. W., The Community and the Citizen. Heath.
Field and Nearing, Community Civics. Macmillan.
Fowler, N. C., How to Get and Keep a Job. Oakwood Co.
Fowler, N. C., Starting in Life. Little.
Gibson, C. R., Romance of Manufacture. Lippincott.
Gowin and Wheatley, Occupations. Ginn.
Hall, Bolton, A Little Land and a Living. Arcadia Press.
Hall, Bolton, Three Acres and Liberty. Macmillan.
Higginbotham, H. N., Making of a Merchant. Forbes.

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Horton, Edith, A Book of Famous Women. Heath.
Hotchkiss and Drew, Business English. American Book Co.
Howden, J. R., Boy's Book of Railways. Stokes.
Howden, J. R., Boy's Book of Steamships. McClure.
Husband, J. B., A Year in a Coal Mine. Houghton Mifflin Co.
Iles, George, Inventors at Work, with Chapters on Discovery. Doubleday.
Ingersoll, Ernst, Book of the Ocean. Century.
Kahn and Klein, Methods in Commercial Education. Macmillan.
Lane, Martha A. L., Triumphs of Science. Ginn.
Luce, Robert, Writing for the Press. Press Clipping Bureau.
Mabie, H. W., Essays on Work and Culture. Dodd Mead Co.
Marden, O. S., Choosing a Career. Bobbs Merrill Co.
Marden, O. S., He Can Who Thinks He Can. Crowell.
Maxwell, Wm., Salesmanship. Houghton Mifflin Co.
Moody, W. D., Men Who Sell Things. McClurg.
Newbiggin, M. I., The Tillers of the Ground. Macmillan.
Opdycke, J. B., Composition Planning. Appleton.
Opdycke, J. B., News, Ads, and Sales. Macmillan.
Parsons, Frank, Choosing a Vocation. Houghton Mifflin Co.
Perkins, A. T., Vocations for the Trained Woman. Longmans.
Pinchot, Gifford, Training of a Forester. Lippincott.
Richardson, Anna Steese, The Girl Who Earns Her Own Living. Dodge.
Rocheleau, W. F., Great American Industries, 4 vols. Flannagan.
Rollins, F. W., What Can a Young Man Do? Little, Brown & Co.
Rolt-Wheeler, F. W., Boy with the United States Census. Lothrop.
Rolt-Wheeler, F. W., Boy with the United States Foresters. Lothrop.
Rolt-Wheeler, F. W., Boy with the United States Survey. Lothrop.
Weaver, E. W., Vocations for Girls. Barnes.
Weaver, E. W., Vocations for Boys. Barnes.
Webster, E. H., English for Business. Newson.
Wilbur, M. A., Every Day Business for Women. Houghton Mifflin Co.
Williams, A., How it is Done. Nelson.
Williams, A., How it Works. Nelson.

II. Dr. Eliot's "Five Foot Book Shelf" —

Autobiography of Benjamin Franklin.
Journal of John Woolman.
William Penn's Fruits of Solitude.
Bacon's Essays and New Atlantis.
Milton's Areopagitica and Tractate on Education.
Sir Thomas Browne's Religio Medici.

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Plato's Apology, Phædo, and Crito.
Epictetus' Golden Sayings.
Meditations of Marcus Aurelius.
Emerson's Essays.
Emerson's English Traits.
The complete poems of Milton.
Jonson's Volpone.
Beaumont and Fletcher's The Maid's Tragedy.
Webster's Duchess of Malfi.
Middleton's The Changeling.
Dryden's All for Love.
Shelley's Cenci.
Browning's Blot on the 'Scutcheon.
Tennyson's Becket.
Goethe's Faust.
Marlowe's Dr. Faustus.
Adam Smith's Wealth of Nations.
Letters of Cicero and Pliny.
Bunyan's Pilgrim's Progress.
Burns's Tam o' Shanter.
Autobiography of St. Augustine.
Plutarch's Lives.
Dryden's Æneid.
Chaucer's Canterbury Tales.
Thomas à Kempis's Imitation of Christ.
Dante's Divine Comedy.
Darwin's Origin of Species.
Arabian Nights.

An "Extra Foot or Two" —

Mother Goose Rhymes.
Andersen's Fairy Tales.
Aladdin and the Wonderful Lamp.
Perault's Tales.
Browning's Pied Piper of Hamelin.
Irving's Rip Van Winkle.
The Bible.
Lamb's Tales from Shakespeare.
Kingsley's Westward Ho!
A good anthology of English verse.
Cervantes' Don Quixote.

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Boutet de Monvel's Joan of Arc.
Hale's Man Without a Country.
Malory's Morte d'Arthur.
Kipling's Jungle Book.
Hughes' Tom Brown's School Days.
Defoe's Robinson Crusoe.
Stevenson's Treasure Island.
Longfellow's Hiawatha.
Mark Twain's Tom Sawyer.
Dickens' Oliver Twist.
Swiss Family Robinson.
Cooper's The Leather Stocking Tales.
Grimm Brothers' Fairy Tales.

III. The World's Literary Bibles —

The Iliad and the Odyssey.
The Divine Comedy.
The Merchant of Venice.
Macbeth.
Hamlet.
Othello.
Faust.

IV. Typical Literary Masterpieces of the World —

Job.
Isaiah.
Deuteronomy.
Prometheus Bound.
The Æneid.
The Nibelungenlied.
Don Quixote.
Select Plays of Molière.
Paradise Lost.

V. Thirty Books of Great Fiction —

Eliot's Adam Bede.
Eliot's Romola.
Arabian Nights.
Howell's A Modern Instance.
Richardson's Clarissa Harlowe.

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Dickens' David Copperfield.
Dickens' A Tale of Two Cities.
Scott's Guy Mannering.
Scott's Ivanhoe.
Thackeray's History of Henry Esmond.
Thackeray's Vanity Fair.
De Morgan's Joseph Vance.
Stevenson's Kidnapped.
Stevenson's Treasure Island.
Blackmore's Lorna Doone.
Harte's The Luck of Roaring Camp.
Meredith's Ordeal of Richard Feverel.
Bunyan's Pilgrim's Progress.
Austen's Pride and Prejudice.
Defoe's Robinson Crusoe.
Reade's The Cloister and the Hearth.
Goldsmith's The Vicar of Wakefield.
Cooper's Last of the Mohicans.
Cooper's The Pilot.
Hawthorne's The Scarlet Letter.
Hugo's Les Miserables.
Dumas' The Three Musketeers.
Balzac's Père Goriot.
Tolstoi's Anna Karenina.
Sienkiewiez's With Fire and Sword.

VI. Stories that Deal with Business, Industry, and the Work of the Home —

Samuel Hopkins Adams' The Clarion.
James Lane Allen's The Reign of Law.
Amelia E. Barr's Master of his Fate.
Charles J. Bellamy's Breton Mills.
Walter Besant's All Sorts and Conditions of Men.
Cyrus Townsend Brady's A Corner in Coffee.
Cecilia L. Brightwell's Pallissy, The Huguenot Potter.
Charlotte Bronte's Shirley.
Frances Hodgson Burnett's That Lass o' Lowrie's.
John T. Clegg's David's Loom.
Dinah Maria Mulock Craik's John Halifax, Gentleman.
Maria Susanna Cummins' Lamplighter.
Darley Dale's Reuben Foreman, the Village Blacksmith.

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Alphonse Daudet's Fromont Junior and Risler Senior.
Charles Dickens' Barnaby Rudge.
Charles Dickens' Hard Times.
Theodore Dreiser's The Financier.
Maria Edgeworth's The Absentee.
George Eliot's Adam Bede.
George Eliot's Felix Holt, Radical.
George Eliot's Silas Marner.
Mary E. Wilkins-Freeman's The Portion of Labor.
Elizabeth C. Gaskell's Mary Barton.
Edward Everett Hale's Ups and Downs.
Edward Everett Hale's Sabaris and other Homes.
Frank Harris' The Bomb.
George Alfred Henry's Through the Fray.
Josiah Gilbert Holland's Nicholas Minturn.
William Dean Howell's The Rise of Silas Lapham.
Rose Mackenzie Kettle's The Mistress of Langdoll Hall.
Charles Kingsley's Alton Lock.
Charles Kingsley's Yeast.
Henry Kingsley's Austin Elliot.
Selma Lagerlof's Liliecrona's Home.
Emma Leslie's Seed She Sowed.
Sidney McCall's Red Horse Hill.
Joseph McKim's Darcy and his Friends.
Mary E. Mann's Susannah.
Samuel Merwin and H. K. Webster's Calumet K.
Kirk Munroe's Prince Dusty.
Kathleen Norris' Mother.
Frank Norris' Mother.
Frank Norris' The Pit.
Frank Norris' The Octopus.
Oliver Onions' Good Boy Seldom.
Eden Phillpots' Brunel's Tower.
Eden Phillpots' Old Delabole.
Ernest Poole's The Harbor.
Charles Reade's Put Yourself in his Place.
John Saunders' Abel Drake's Wife.
Sir Walter Scott's The Heart of Mid-Lothian.
Catherine Sedgwick's Live and Let Live.
Upton Sinclair's The Money-Changers.
J. Stilman Smith's My Friend the Boss.

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Anthony Trollope's The Land Leaguers.
Elizabeth Stuart Phelps Ward's Madonna of the Tubs.
Mrs. Humphrey Ward's Marcella.
Henry Kitchell Webster's The Banker and the Bear.
George Herbert Wells' The Wheels of Chance.
George Herbert Wells' The History of Mr. Polly.
George Herbert Wells' Tono-Bungay.
George Herbert Wells' Kipps.
Edward Noyes Wetscott's David Harum.
William Allen White's A Certain Rich Man.
Mrs. C. N. Williamson's The Newspaper Girl.
Emile Zola's Work.
Emile Zola's The Fat and the Thin.

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INDEX

Abbreviations, 316–318
able and *ible*, words ending in, 307
Acceptances, 113
Address, in letters, 129
Advertising and sales letters, 125, 126, 170; illustrated, 174–178
Affidavit, form of, 278
al, el, le, words ending in, 308
American Magazine, quoted, 5
ance and *ence*, words ending in, 310
Anglicism, 64
Announcement letters, 125
Announcements, oral, 109; written, 170
Apostrophe, 296
Apple Pie, 260
Application letters, 125; 153–154; 156; 317–321
ar, or, er, words ending in, 308
Archaism, 66
Arrangement of material, 101
ary and *ery*, words ending in, 310
Authority and experience, relation of, 199
Avocation, 15
ay and *ey*, words ending in, 310

Baedeker's *Great Britain*, quoted, 223
Barbarism, 66
Bibles, literary, 322
"Biggest" words in the world, 313
Bill heads, 280–281
Blind alley job, 12
Body, of letters, 135
Bonnet, crepe, 249
Book, how to use a, plan, 8–10
Books, lists of, (see *Reading lists*)
Bows, how to make, 247–249
Boy Scout Law, 219
Brackets, 297
Breathing, 88
Bulletins and notes, 159–160
Burke, quoted, 60
Business letters, importance of, 123; kinds of, 125–126
Business talks, 112

Cabbage in gelatin, recipe, 252
Cables, 162–163
Calf's Heart, 261
Capitalization and punctuation, 288–300
Catalogues, 185
cede and *ceed*, words ending in, 306
Character and work, 34
Check forms, 275
Chicken glacé, recipe, 253
Chiffons, to cleanse, 285
Christmas Pudding, 263
Circulars, 182
Clear-starching, 267
Closing, in letters, 136–138
Collar and jabot of tatting and net, 250
Colloquialism, 63
Colon, 294
Comma, 292
Condensers, tinfoil, 284
Conversation, 102
Cottage chicken, recipe, 284
Cotton, cultivation of, plan, 32
Criticism, 116
Curry, 259

Dash, 291
Debating, 105
Decisions, 114
Deposit forms, 275
Description, 104; and explanation, 220; in catalogues, 187; of hats, 246
Diacritical marks, 47–48
Diagrams, use of, 209
Dickens, quoted, 61
Dictation, 115
Dictionary, use of, 47
Directions, about work, 198; English of, 236; guide-book, 222; stated as rules, 216
Distribution and marketing, 22
Doily, how to work, 246; how to iron, 255
Drawn work, how to iron, 255
Drudgery, 3–4
Dunning letters, 126, 179–182

Digitized by Google

e and *i*, in words, 306
ei and *ie*, rule, 312
el, *al*, *le*, words ending in, 308
Electric lighting, rules, 217
Electric lure for fish, 257
Eliot's Five Foot Book Shelf, 327
Embroidery, colored, to launder, 254; doilies, 255; raised, 255; with chenille, 257
en and *in*, as prefixes, 75, 314
ence and *ance*, words ending in, 310
Enclosure, in letters, 143
English of special directions, 236
Envelope, 145
Epithet, 63, 75
er, *ar*, *or*, words ending in, 308
ery and *ary*, words ending in, 310
European travel, rules, 217
Exclamation point, 291
Excursions (see *Routes and excursions*)
Experience and authority, relation of, 199
Experiments, 264
Explanation, and description, 220; directive, 200; other kinds of, 269; "other person" in, 210; plan in, 203 ff.; qualities of, 201
Extempore speaking, 100
ey and *ay*, words ending in, 310

Factory work, 11
Farm work, 11
Fiction, thirty books of, 322
Five Foot Book Shelf, Eliot's, 327
Folding a letter, 150–151
Follow-up letters, 126, 176–178
"For Would-be Contributors," poem, 201
Foreign words, 64

Gallicism, 64
Gathering and ruffling, 256
Gesture, 90
Gladstone, 44
Good Housekeeping, quoted, 252–253
Green Pea Soup, 262
Guest, Edgar A., quoted, 69–70
Guide-book directions, 222
Gumption, quoted, 201

H, words beginning with, 62
Habit, 59
Hats, description of, 246
Heading, in letters, 127; 131
Hellenism, 64
Hem-stitch, to make, 257
Home Needlework Magazine, quoted, 250
House organs, 188
Hubbard, Elbert, quoted, 293
Humorous Poetry, Parton's, quoted, 259–263
Hyphen, 296

i and *e*, in words, 306
ible and *able*, words ending in, 307
Ice, to place in refrigerator, 258
Idiom, 64–65
ie and *ei*, rule, 312
Illustrated Milliner, quoted, 228; 246–250
Impromptu speaking, 100
Improprieties, 66
in and *en*, as prefixes, 75, 314
ince, words ending in, 311
Industry and Manufacture, 22
Inflection, 95
Interrogation point, 291
Introductions, 110
ious, *uous*, *ous*, words ending in, 311
Irish stew, 263
ity and *ty*, words ending in, 309

Job, blind-alley, 12; open, 12
John David letter, 175

Kentucky spoon bread, recipe, 237–238
Korea and Manchuria, excursion, 234

Labor organization, 33
Laboratory work, 11
Laundering, colored embroideries, 254; drawn work, 255; chiffon, 285; embroidered doilies, 255; fine lingerie, 285; raised embroidery, 255
Law, Boy Scout, 219
le, *al*, *el*, words ending in, 308
Lease, form of, 277
Letter, parts of a, 127–142; address, 129; body, 135; closing, 136; heading, 127–131; salutation, 132; signature, 139–142; story of a, plan, 18–19
Letter picture, 143–145
Letters, about work, 123; advertising, 125, 126, 170, 174–178; announce-

Digitized by Google

ment, 125; application, 125, 153–154, 156, 317–321; dunning, 126, 179–182; enclosures in, 143; follow-up, 126, 176–178; how to fold, 150–151; *Illustrated Milliner* on, 228; illustrative, 154–158; importance of, 123; newspaper, 134, 157; night, 162; order, 125, 155, 280; petition, 125, 152, 158; quotations about, 149–150; receipt, 125, 155; recommendation, 133, 157; reference data in, 142; resolution, 125, 153, 158; sales, 126, 174–178; special, 150–154; that are different, 316–321
Lima bean soup, recipe, 252
Lingerie, to wash, 285
Literary Bibles, 329
Literary Digest, quoted, 225
Literary masterpieces of the world, 329
Localism, 63

Machine, sewing, how to operate a, 268
Machine sewing, to alter stitching, 256; to begin, 255; to remove work, 256
Mail advertising, beginnings of, 168–169
"Making a dollar bill," plan, 204
Manual and mechanical operations, 265
Manufacture and industry, 22
Marketing and distribution, 23
Masterpieces, literary, 329
Material, arrangement of, 101
Maxims for workers, 35
May Manton Pattern Co., quoted, 254
Mechanical and manual operations, 265
Menus, 239–241
Merchant of Venice, quoted, 97
"Millinery as a Business," plan, 20
Minutes, 270
Misdemeanors, 60
Mispronunciations, 314–315

Nagasaki, excursion, 235
Nail, how to drive a, plan, 266
Naturalness, 89
Newspaper letters, 134; 157
Night letters, 162
Notes and bulletins, 159–160
Notes, promissory, 276

Obiter Dicta, quoted, 189, 294
Office work, 11
Operations, manual and mechanical, 265
or, er, ar, words ending in, 308
Order letters, 125, 155, 180
Order, parliamentary, 107
Organization, labor, 33
"Other person" in explanation, the, 210
ous, uous, ious, words ending in, 311
Outlines (see *Plans*)
Oxygen, how to make, 264

Panama Canal, travel to, 233
Parentheses, 297
Parliamentary order, 107
Parton's *Humorous Poetry*, quoted, 259–263
Passing of Arthur, quoted, 62
Patterns, 241–245
Pausing and phrasing, 92
Payne's *Botany*, quoted, 265
Period, 290
Petitions, 125, 152, 158
Phrases and words, abused, 78–82; confused, 82–85; misused, 73–77; overused, 72–73
Phrasing and pausing, 92
Pitch, of voice, 93
Placement, of voice, 93
Plans, acceptance, 113; announcement, 109; argument, 106; business talks, 113; character sketch, 39; class criticism, 116; conducting a meeting, 108; cotton, 32; decisions, 115; description, 104; explanation, 29–30; "From Pittsburg to Budapest," 206; "How to get a position by means of letters," 190; "How to use a book," 8; introduction, 111; letters, 153, 164; letterheads, 169; "Making a dollar bill," 204; "Millinery as a business," 20; presentation, 113; refutation, 107; sales letter, 191; "Story of a letter," 18; story telling, 104; "To the auditorium from our shop," 205; "What I did when I lost my position," 19; "Why I go in swimming," 20; "Why I go to the museum," 208; "Why I read Stevenson," 207; "Why I like manual training," 208; "Why John kept his position," 209; "Why people work," 3; wool, 32
Play, and work, 2
Poe, quoted, 68
Popular Mechanics, quoted, 257–258

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Position, how to get a, plan, 190
Power of attorney, 279
Presentations, 113
Production, 21
Programs, 269
Promissory notes, 276
Proof marks, 325
Provincialism, 63
Psalm xxiii, quoted, 97
Public service, 11
Punctuation and capitalization, 288–300

Queen Victoria, 44
Questionnaire, 214–215
Questions, alternative, 214; broken, 214; coaxing, 212; compound, 213; didactic, 212; double, 214; hypothetical, 213; kinds of, 211; leading, 211
Quotations, *Advertising and Selling*, 195; *American Magazine*, 5; *Detroit Free Press*, 49; *Electrical Experimenter*, 201; *Fra*, 293; *Good Housekeeping*, 252–253; *Home Needlework Magazine*, 250; *Illustrated Milliner*, 228, 246–250; letters, 149–150; *Obiter Dicta*, 189, 294; *Popular Mechanics*, 257–258; punctuation (exercise), 298–300; recipes, 259–263; *Something to Do*, 218–219; speech, 55–59; *Standard Dictionary*, 49; *Woman's World*, 243–245; work, 6–8; 27–28
Quotation marks, 295

Range of voice, 93
Rate, 94
Reading lists, 326–332; Five Foot Book Shelf, 327; in connection with this book, 319; literary Bibles, 329; literary masterpieces of the world, 329; stories that deal with business, etc., 330; thirty books of great fiction, 329
Recipes, cabbage in gelatin, 252; chicken glacé, 253; cottage chicken, 284; Kentucky spoon bread, 237–238; Lima bean soup, 252; rice Bavarian cream, 252; Spanish salad, 253; tomato glacé, 253; verse, 259–263
Receipt letters, 125, 155
Recommendations, 133, 157
Reference data, in letters, 142, 143
Refutation, 107
Reports, 271–273
Resolutions, 125, 153, 158
Rice Bavarian cream, recipe, 252
Routes and excursions, Chicago, 233; Korea and Manchuria, 234; Morro Castle, 234; Nagasaki, 235; Panama Canal, 233; Pittsburg to Budapest, 206; world tours, 283
Ruffling and gathering, 256
Rule, a fundamental, 236
Rules, Boy Scout Law, 219; electric lighting, 217; European travel, 217; speech, 89–90; statement of, 216; tinfoil condensers, 284; to make tucks, 284; to prepare feathers, 284; to wait on table, 218; to wash dishes, 219; work, 35

Salad, by Sidney Smith, 259
Sales letters, 126, 170, 174–178
Salutation, in letters, 132
Schulze, Edward, letter by, 195
Scout Law, 219
Sewing machine, how to operate a, 268; to alter stitching, 256; to begin, 255; to remove work, 256
Signature in letters, 139–142
Sincerity in speaking, 96
sion and *tion*, words ending in, 307
Sir Roger, case of, 200
Slang, 66–67
Smith, Sidney, quoted, 259
"*Soft Answer that Turneth Away Wrath*," 4
Solderless connections, to make, 258
Solecism, 66
Something to Do, quoted, 218–219
Sound formation, 91; in words, 59
Sources of work, 20
Spanish salad, recipe, 253
Speaking, prepared and unprepared, 100
Special directions, English of, 236
Speech, about work, 41–122; accuracy in, 45; and work, 41; definition of, 42; forms of, 100; quotations on, 55–59; sounds in, 59, 91
Speeches, dinner, 113
Spelling, 301–315

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Spoken word *versus* written word, 43
Starching, clear, 267
Stories that deal with business, industry, and work of the home, 330–332
Story of a letter, plan, 18
Story telling, 103
Standard Dictionary, quoted, 49
Statements, 273–274
Stein-Bloch letter, 174
Stress, 96
Studies in words, 301–315
Studio work, 11

Tale of Two Cities, quoted, 61
Tatting, pattern for, 250
Telegrams, 161–162
Telephoning, 116
Telling how and why, 105
Tennyson, quoted, 45, 62
Teutonism, 64
The Bells, quoted, 68
The Whiners, quoted, 69–70
Thirty books of great fiction, 329–330
Tinfoil condensers, 284
tion and *sion*, words ending in, 307
Tomato glacé, recipe, 253
Tours of the world, 283
Turning lathe, how to operate a, 266
Two routes to learning, 198
ty and *ity*, words ending in, 309
uous, *ious*, *ous*, words ending in, 311

Use of diagrams, 209

Victoria, Queen, 44
Vocation, 15
Voice range, 93

Waiting on table, rules for, 218
Washing dishes, rules for, 218
"What I did when I lost my position," plan, 19
Why People work, plan, 3
Wire screen, how to paint a, 268
Woman's World patterns, 242–244
Woodwork, how to finish, plan, 267
Wool, plan, 32
Word company, your, 67
Word families, 63–67
Word picture, drawing a, 104
Word, written *versus* spoken, 43
Words, beginning with *H*, 62; "biggest," 313; connotative, 60; denotative, 60; families of, 63–67; foreign, 64; generic, 60; personality of, 59; slang, 66; sounds of, 59; specific, 60; studies in, 301–315
Words and phrases, abused, 78–82; confused, 82–85; misused, 73–77; overused, 72–73
Work, and character, 34; and play, 2; books about, 319–322; definition of, 1; directions about, 198; kinds of, 10–11; letters about, 123; preparation for, 14; quotations on, 6–8, 27–28; sources of, 20; speech about, 41; varied interest of, 25; your, 12; "Why people work," 3; work word list, 117
Workers, maxims for, 35; organization of, 33
World tours, 283
Written word *versus* spoken word, 43

Your work, 12

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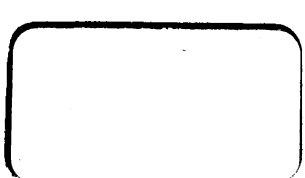

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